

# Senza Sordino

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*As ICSOM enters the third millennium, it is fitting that we study where we have been and where we have gone, in preparation for deciding where we should go in the future. Toward that end, the first three issues of this volume of Senza Sordino will focus on the origins and the growth of ICSOM during its near-40-year history. \* This issue looks at the conditions in the orchestras and unions of the first half of the 20th Century that gave rise to ICSOM. \* The March issue will chronicle the mostly positive changes that took place after the formation of ICSOM. \* The June issue will profile the ICSOM of today, identifying the current issues being addressed by ICSOM's leaders and anticipating the old and new challenges that ICSOM can expect in the 21st Century.*

## Into the New Millennium: A Step Forward, A Look Back

My first experience with a professional orchestra was with the Southern Symphony in Columbia, South Carolina. It was 1938.

The Juilliard placement bureau sent me to Steinway Hall to audition for the conductor, Hans Schweiger. He offered me the job—an eleven-week season, no allowance for train fare from New York to Columbia, and a salary of \$18 per week. There were no benefits for health or instrument insurance. I declined the offer. He thought about it a while, then offered me \$25 per week, pointing out that men who had families were accepting the \$18 salary. I accepted—played eleven weeks of challenging works, made friends, played chamber music and went home after the eleven weeks with a net savings—after train fare, room and board—of ten dollars.

Back in New York I played a lot of free-lance work. No benefits, no pension. In 1943 I played an audition for the position of concertmaster of the American Ballet Theatre Orchestra. The audition was at the old Metropolitan Opera

House. Antal Dorati was the principal conductor. I played for him about an hour. He gave me a three-foot-high stack of music and asked me to play for him again in three days. I had never played ballet music before—worked at the music until 2 a.m. each day—went back on the third day and played for Dorati again. I got the job. It was a 21-week tour. We played in 85 cities. It paid \$100 per week for 7 performances and extra for matinees. Some weeks we made as much as \$300—but there were no benefits, no insurance, no pension.

I was with the St. Louis Symphony for a total of four years. No committees, no benefits. When I was with the Dallas Symphony there were stirrings of change. A committee was organized and meetings were held at regular intervals.

In 1956 I became a member of the New Jersey Symphony. Rehearsals were \$5. Concerts were \$25. I was assistant concertmaster for 37 years—years of unbelievable changes—in committees, benefits, length of season and salaries.

I hope some of the bright, talented musicians of today are aware of the long, hard struggle it took to make these benefits happen. Many dedicated people gave freely of time, energy and intelligence, despite the risks to job and even career.

*Esther Schure Gilbert  
New Jersey Symphony violinist, retired*

“As matters stand, music . . . is inadequately nourished if not actually starved. It is difficult for a musician to make a living even when his talent is demonstrable . . . he is in a marginal economic class and must frequently take a second job in his slack season in order to pay his bills. In short these men—symphony musicians in particular—are actually subsidizing music by working for a wage that is pitifully incommensurate with the skill and professional training they must have.”

Thomas B. Sherman  
St. Louis Sunday Post-Dispatch  
July 13, 1958



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## COMMITTEES AND SUCH

by *Russell V. Brodine*

*ICSOM Emeritus, St. Louis Symphony*

(The following is an excerpt from Mr. Brodine's upcoming autobiography, *Fiddle and Fight*)

### CHAPTER FOUR

My work in the St. Louis Symphony continued to be, in the main, musically satisfying. In other respects, conditions called for picking up where I left off in Los Angeles. I had not been long enough in either Salt Lake City or Portland to do more than begin to get acquainted. In St. Louis I found others as concerned as I to improve the conditions of our work.

We did not have to start by bringing our fellow workers into the union. Classical musicians were solidly in the AFM. The union policy of having union members refuse to play with nonunion members made it essential for every player to have a union card.

The AFM tended, however, to be a top-down organization, neither democratic nor militant. So our first jobs were to get our colleagues more active in the union and to get the Local officers more responsive to our needs.

It was clear that nothing could be accomplished until we had an orchestra committee. Now that orchestra committees are an accepted part of the scene, it may seem strange that getting one started took any effort. In fact it took two seasons—'50-'51 and '51-'52—to get one established.

Tours provided an especially good time for talking up the need for a committee. Grievances are always aggravated on a tour, while the closeness of not only working but living and traveling together can develop solidarity. When we returned from one tour, Newton Pacht volunteered to take our grievances to the union.

Sam Meyers, who was then president of the Local, had no time to listen. The next day, thirty of us marched into the union hall. Sam jumped up from his desk, dusted off the chairs with his white handkerchief, and listened attentively.

The push for a committee came mostly from recent additions to the orchestra. We immediately ran into problems from the older musicians. There had been a committee in the past but it had been inoperative for several years. Since it had accomplished little, reviving it did not elicit much enthusiasm. There was also resentment against us newcomers. Who did we think we were, coming in and telling the old timers what ought to be done? A clique of first-chair players felt they were the anointed leaders of the orchestra and could represent it in any necessary contacts with the conductor or the union.

William Zalken, the manager, and Max Steindel, the personnel manager, did everything they could to oppose a committee. Even Vladimir Golschmann, the conductor, got into the act. One

day at rehearsal he talked to the orchestra about how needless it was to form a committee or to be confrontational about such things as pay and working conditions.

"My friends," he said, "we are all musicians, we are artists. We are not here for ze profit, we are here for ze art."

Newton astonished everybody by expressing his agreement that we were indeed there for the sake of the music. He then went on to say it was obvious that we were not there for money or profit, since we were getting as little as nineteen hundred dollars for a season's work.

He added that since Golschmann was getting more than thirty thousand per season it was unseemly of him to say that "we" were not there for money. Newton suggested that if the conductor felt it necessary to interject himself into the dispute, he should do so by backing the orchestra's demands.

Golschmann's face turned fiery red. He left the podium without replying and canceled the remainder of the rehearsal.

The union was at first hostile but finally gave us qualified permission to form a committee. At the Local 2 Board of Directors meeting on February 25, 1952, the following action was taken:

"It was agreed that the Board shall not interpose any objection, at this time, if the personnel of the orchestra wish to elect an orchestra committee, on the condition and with the understanding that said committee will not assume making any decisions, and limiting its procedure and activities to informing the Musicians Mutual Benefit Association Board of Directors concerning any situation

or circumstances revealed to the committee by the personnel of the orchestra which should be considered or acted upon by the local."

Newton had decided not to return the following season, so he was willing to stick his neck out in the struggle for a committee, taking the lead in collecting signatures in favor. Before the end of that season, we had a majority. Newton so informed Max Steindel.

"Let me see the list," Max demanded.

Newton was not about to expose the signers to possible harassment, and said, "Oh, no. They stay right here in my pocket." We took them to the union and made the committee official.

Henry Loew also played an important part in getting the committee. He had the prestige of the first chair, the respect of the orchestra for his musicianship, and a personality that soon made him popular with his colleagues. He became the committee's first elected chairman.

It was, of course, impossible to function within the restrictions imposed by the union board. Once the committee was established it became more and more active as the voice of the orchestra, usually through the union but sometimes independently.

With less than half a year's work guaranteed, most of us were also guaranteed a period of unemployment every year. In the years

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when my wife Virginia was not working, we had to borrow a few hundred dollars from family or friends before the fall Symphony season began, managing to pay it off by Christmas.

Some of the well-established local men did enough teaching to tide them over, but most of the single players left for New York or elsewhere to seek mid-season work. Often they failed to return, accepting work in some other city with a greater prospect of permanence and family life.

Aron Teicher, a talented graphic artist as well as a violinist, portrayed our plight in a cartoon with several panels. First came a fiddle player in his formal concert clothes, holding his instrument at the end of the season. Then came several panels depicting him as a clerk, a welder, etc. Finally, in the fall, he was shown once more in white tie and tails with his fiddle under his chin. It was titled "Vacation With Pay."

Even musicians in the larger orchestras, with somewhat longer seasons, had this problem. Two Philadelphia bass players, Fred Batchelder, my former roommate, and Ed Arian, with whom I had played in Central City, spent summers as "Good Humor" men, selling ice cream from carts on the street. Violist Murray Schwartz in our orchestra, sold Fuller brushes between seasons.

Understandably, unemployment insurance was a major issue in the orchestra in the fifties. Although a few musicians scorned it as "charity," most of us felt that it was desperately needed.

The Symphony Society, as a nonprofit organization, was not required at that time to provide unemployment insurance and resisted adding this unwanted cost to the budget. In the negotiations for a new contract at the end of the 1958-59 season, the Orchestra Committee, with Ed Ormond as Chair, made this a major demand, and it was won in 1960.

Another important victory of the Orchestra Committee was the establishment of a dismissal committee. Written into the contract, it bound the Society not to dismiss any member of the orchestra who had played two or more consecutive seasons without the approval of the Dismissal Committee. This committee consisted of four members elected by the orchestra and four selected by the Symphony Society, which could include the conductor and the assistant conductor.

With the short season and the poor pay, some musicians became disgusted and left the symphonic field for positions in the music departments of universities. Others left music altogether.

Turnover was so great that thirty-one different bassists played in our eight-chair section in the decade of the fifties. Three were older men who retired or died but all the rest came and went, playing with us for a season or two and then going on to other orchestras or other jobs. By 1960, Henry and I, the newcomers a decade earlier, had become the old-timers, the only bassists who had been in the orchestra for a decade.

It was the same in the other sections. Of the eighty-eight members of the orchestra in 1960, only twenty-seven had been there in 1950. When this problem was pointed out to Manager Zalken, his response was, "Musicians are like grasshoppers. They like to hop around."

**Turnover was so great that thirty-one different bassists played in our eight-chair section in the decade of the fifties. . . . It was the same in the other sections. Of the eighty-eight members of the orchestra in 1960, only twenty-seven had been there in 1950. When this problem was pointed out to Manager Zalken, his response was, "Musicians are like grasshoppers. They like to hop around."**

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Our struggle to improve pay and conditions was therefore also a struggle to develop a more stable orchestra, a struggle for better music. Yet it was not until the 1959-60 season that we finally were able to add two weeks to the previous twenty-three. Pay inched up by very small increments, not enough to make a substantial difference in the attractiveness of the job. My own salary as assistant principal bass stayed a few dollars over minimum. In '59-'60 the minimum had reached \$105 and my own pay \$120 a week.

Although we had inadequate information about conditions in other orchestras, we knew enough to realize that these small improvements were not

enough to keep us from dropping behind. We encountered some of the musicians from other symphonies when we were on tour and had friends in still other orchestras. The little information we had from these informal contacts only reinforced our feeling that something must be done to establish inter-orchestra communication.

How to do this was the subject of many discussions among orchestra members and particularly in the Committee, of which I was a member that year (1958-59). Various proposals were made for surveying the symphonic scene, some quite elaborate.

Finally, Ed Ormond, Committee Chair, said, "It's got to be simple. A questionnaire to all orchestras as to their contracts and conditions and a return tabulation of the results."

While we were on tour we worked far into one night formulating the questionnaire. We got it copied and collected names of individuals in as many orchestras as we could. In some cases we sent it to a symphony hall addressed to "Orchestra Committee." We collated it with a covering letter on the bus between towns and sent it out.

Although we knew that what we were doing was important, in retrospect it can be said that its significance was immeasurable, not only to St. Louis, but to the whole symphonic profession. It was a major step toward what became, some years later, the International Conference of Symphony and Opera Musicians (ICSOM), now a player conference of the AFM.

Twenty orchestras reported on their conditions. Pay and length of season ranged from \$70 a week for a twenty-week winter season and a four-week summer season in Denver to \$157.50 a week in New York and Philadelphia for thirty-two week seasons. The Metropolitan Opera Orchestra members were getting \$166.50 a week for thirty-one and a half weeks.

# The Problem of Age Discrimination

By **Sam Denov**

*ICSOM Emeritus, Chicago Symphony*

*Editor, Senza Sordino 1965-66, ICSOM Chair 1969-70*

What can we do if we've been fired because someone decided that we are simply too old to do our job? We know in our heart of hearts that we can still perform as well as we ever could. Yet, some decision-maker has determined that they want someone younger to fill the job we once had.

Sadly, this is a problem many of us may eventually have to deal with as we grow older, particularly since we can no longer be compelled to retire. Mandatory retirement, of course, is no longer permitted.

Our problem is compounded by the fact that once we reach the age of 70½, we will begin receiving not only our salary and probable seniority increments; we'll also be drawing our full pension benefits and full Social Security benefits as well. Through no fault of our own, we will suddenly become an enormous financial burden to the orchestra we play in. At that point, there is little incentive for us to retire voluntarily because we'll be earning more money than we have in our entire working lives. In fact, that income is so great that none of us who organized ICSOM could have foreseen it in our wildest dreams. This problem is not unique to musicians, but it is a dilemma.

Back in the 1960's, Congress anticipated the problems faced by older workers and added another protected class of employees to the list of those who could not be discriminated against by their employers. The Age Discrimination in Employment Act of 1967 (ADEA) added employees 40 or more years of age to those who could not be discriminated against because of their gender, religion, race, etc.

Recently, because various federal appeals courts were interpreting the provisions of the ADEA in different ways, the U.S. Supreme Court clarified how a plaintiff could prevail in a lawsuit for age discrimination against their former employer in federal court. That ruling was in *Reeves v. Sanderson Plumbing Products, Inc.*, decided on June 12, 2000.

First off, we are met with the disturbing news that winning such a lawsuit will generally NOT get your job back for you. If you are successful, you may receive compensatory damages plus attorney's fees and court costs. Unfortunately, you will not be awarded punitive damages.

To begin with, an employer, because of the ADEA, will NEVER say that you've been fired because of your age. They will give some other reason, which you must prove is only a pretext for your unlawful discharge. But before we get into the nitty-gritty of your lawsuit, let's set out some of the timely things you must do in order to even be able to challenge your employer in court.

Within 180 days after you've been discharged or otherwise discriminated against, you must file a complaint against your employer with the local

Equal Employment Opportunity Commission office in your area. If your state also has a comparable agency, you must also file with them. Often, when you file a complaint with the EEOC, they will take care of the state filing for you.

The EEOC is supposed to investigate your complaint, but as a matter of fact, budget constraints and political considerations often limit those investigations to a perfunctory review except in the case of class actions. In due course, the EEOC will issue you a right-to-sue letter that gives you the right to file a lawsuit against your employer for age discrimination, but that lawsuit must be filed within 90 days after your receipt of that document. By this time, if you have not hired your own attorney, that is the very next thing you should do. Remember that these time limitations are crucial if you want to preserve your rights.

As a civil suit, the standard of proof is a preponderance of the evidence. Generally, the trier of fact will be a jury. Before *Reeves v. Sanderson*, as the plaintiff, you had the burden to prove that you were fired because of your age, regardless of whatever nondiscriminatory reason your employer gave for your discharge, even if that reason was pretextual.

In *Reeves v. Sanderson*, the Supreme Court made the plaintiff's burden of proof somewhat easier. During the trial, the court said that there must be a shifting of the burden of proof. To begin with, you must show a *prima facie* case of age discrimination. There are four elements involved in making such a *prima facie* case. You must show 1) that you are a member of the protected class of employees (i.e., you were at least 40 years of age at the time of your discharge); 2) that you were capable of performing the duties of your job; 3) that you were discharged; and 4) that you were replaced by someone younger than you. In most cases, the age differential must be considerable. (The replacement employee must be at least 10 years younger than you are.)

Once you have established a *prima facie* case of age discrimination, the burden shifts to the employer to show that your discharge was for a nondiscriminatory, legitimate reason. That burden must be one of production, not persuasion. In other words, there must be evidence, not just argument, to show that the employer was justified in its decision to discharge you.

At this point, if the employer has made a credible showing of the nondiscriminatory reason for your discharge, the burden shifts back to you to convince the trier of fact that the reason stated by the employer was false and nothing more than a pretext for your discharge. That is usually the most important and difficult aspect of the trial.

Once that has been done, the employer may make a motion for judgment as a matter of law under Rule 50 of the Federal Rules of Civil Procedure. If the judge grants that motion, the case is over and you have lost. If the judge denies the employer's motion, the case will go to the jury. The judge will then instruct the jury on

what the law is and how they must apply the evidence to the facts to arrive at their verdict.

If the jury is convinced that the employer's stated reason for your discharge was really false, they are entitled to infer that the real reason for your discharge was age discrimination. That is the essence of the Reeves decision by the high court. If they arrive at that point, they will assess the amount of the award for compensatory damages. In cases in which the discrimination was found to be deliberate, the award of damages may be doubled.

Prior to *Reeves v. Sanderson*, some Circuit Courts of Appeal imposed an additional burden on the plaintiff of showing evidence of the employer's age-related animus and practices in order to prevail. In some cases, that may still be necessary, but those instances will be few, if any.

Sometimes, these age discrimination cases will have additional claims that, if proved, will allow the jury to assess punitive damages as well. That may be when the employer, for example, has also defamed the employee in a malicious manner or taken other steps designed to punish and hurt the discharged employee.

Hopefully, if your discharge turns out to be what you think is, an open-and-shut case of discrimination, if such a case even exists, your lawsuit may be settled through negotiation before it ever comes to trial. That is probably the best possible outcome of an age discrimination lawsuit. Having a skillful attorney increases the chances of such an outcome.

As you can see, these lawsuits against employers can be gut-wrenching experiences that will take you on an emotional roller coaster ride, and should only be undertaken after some thoughtful reflection about what has happened to you. You will also have the burden of paying your attorney some up-front money as a retainer to handle your case.

When all is said and done, and even if you should be successful, as was mentioned previously, you will not have your old job back, but you will receive some monetary compensation for what has happened to you. Whether the whole thing is worthwhile is a matter that only you can decide. It takes a considerable amount of intestinal fortitude to even consider bringing a lawsuit against your former employer. But, if that is what you decide, then go for it!

It would be a much better strategy economically for your employer to make you a monetary offer that is large enough to entice you into resigning when you reach the age at which they want you to go. It is in the best interests of the organization from the standpoint of morale as well. In such cases, your employer may ask you to sign a waiver of your rights under the ADEA. The ADEA has very strict guidelines about such waivers. They must comply with the following guidelines in order to be valid:

- ◆ The waiver must be in writing and be understandable.
- ◆ It must specifically refer to ADEA rights and claims.
- ◆ It cannot waive rights or claims that may arise in the future.
- ◆ It must be in exchange for a valuable consideration.

◆ It must advise the individual in writing to consult an attorney before signing the waiver.

◆ It must provide the individual at least 21 days to consider the agreement and at least 7 days to revoke the agreement after signing it.

If the employer requests an ADEA waiver in connection with an exit incentive program or other employment termination program, the minimum requirements for a valid waiver are even more extensive. This is a much better alternative than simply terminating an older employee under some phony pretext. Hopefully, we should now be better prepared to make the appropriate decision for whatever may come.

The solutions to the problem of aging are certainly not perfect, but for the present, they are all that we have.

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### ***Whatever Happened to "Respect Your Elders?"***

On December 21, 2000, it was reported that an anonymous donor had given over a million dollars to the Richmond (VA) Symphony specifically earmarked to fund a voluntary "buy-out" program for all of the players who have been members of the orchestra for 25 years or more.

The details of this buy-out offer and any action the musicians might take in response to it have yet to be determined.

## **Newslet**

**Starting salaries for attorneys at the largest 250 law firms in the United States range from \$60,000 to \$140,000.** (from *The National Law Journal*, 12/4/00)



*Many, many thanks to those who contributed material for this and future Senzas. The passion and caring you have expressed for music, fellow musicians, and ICSOM is the fuel that keeps us going. – Ed.*

# The St. Louis Survey of 1958

*The first known survey of wages and working conditions in orchestras was done by the AFM in 1952. (That survey was published in Senza Sordino, Vol. XV, No. 4, April 1977, and information from it will appear in the next Senza.) However, the*

*earliest and most comprehensive survey done by musicians themselves before the formation of ICSOM was undertaken in 1958 by the St. Louis Symphony Orchestra Committee. The survey project was spearheaded by Edward Ormond, Chairman, with*

Orchestra (metro area pop.)	winter season weeks	min. weekly salary	automatic raises?	unemployment insurance?	Social Security? **	health insurance? (mgmt-paid)	pension?	summer season?	summer season length	summer season salary
<b>Met Opera</b> (8,142,000)	31.5	\$166.95	no	yes	yes	no	no	no		
<b>NY Phil</b> (8,142,000)	32	\$157.50	no	yes	yes	no	yes	yes	6	\$140.00
<b>Chicago</b> (6,300,000)	30	\$155.00	no	no	yes	no	yes	yes	6	\$125.00
<b>Los Angeles</b> (5,572,124)	24	\$121.00	no	yes	yes	no	*	yes	8	\$121.00
<b>Boston</b> (3,141,623)	40	\$140.00	no	no	yes	yes	yes	yes	6	\$140.00
<b>Philadelphia</b> (2,180,300)	32	\$157.50	no	yes	yes	yes	yes	no	6	\$132.50
<b>Cleveland</b> (2,000,000)	31	\$130.00	no	no	yes	no	yes	yes	8	\$84.00
<b>Detroit</b> (1,912,000)	25	\$120.00	no	yes	yes	yes	*	yes	12	\$70.00
<b>St. Louis</b> (1,892,000)	25	\$105.00	no	*	yes	no	*	no		
<b>San Francisco</b> (1,721,170)	22	\$120.00	no	no	yes	no	yes	yes	10	\$46.00
<b>Buffalo</b> (1,653,363)	23	\$100.00	no	yes	yes	no	no	yes	8	\$19.00
<b>Pittsburgh</b> (1,601,700)	27	\$125.00	no	yes	yes	no	no	no		
<b>Cincinnati</b> (1,514,000)	28	\$112.50	no	no	yes	no	yes	no		
<b>Dallas</b> (1,415,400)	23	\$90.00	yes	no	yes	no	*	no		
<b>Indianapolis</b> (1,272,700)	22	\$80.00	yes	no	yes	no	no	no		
<b>Minneapolis</b> (1,215,000)	27	\$110.00	no	yes	yes	no	no	no		
<b>Kansas City</b> (1,191,000)	20	\$85.00	no	no	yes	no	no	no		
<b>New Orleans</b> (1,123,640)	25	\$95.00	no	no	yes	no	no	no		
<b>Denver</b> (877,933)	20	\$70.00	no	no	no	no	no	yes	4	\$70.00
<b>Rochester</b> (772,971)	30	\$110.00	no	*	yes	no	no	no		

\* under negotiation

\*\* At the time of this survey, participation in the U.S. Social Security system was optional for nonprofit organizations.

*Russell Brodine and Henry Loew (who became the St. Louis Symphony's first ICSOM delegate). The St. Louis Committee issued a report to the orchestras that participated in the survey, which contained a tabulation of the statistics gathered along with some prescient questions and conclusions.*

paid vacation?	tour length (wks) (current season)	tour transport	per diem	ratify contract?	dismissal committee?
no	7	rail	\$10.25	yes	yes
yes	none	rail-bus	\$12.00	yes	yes
no	varies	rail-air	\$12.50	no	yes
no	one-nighter	bus	\$11.00	yes	yes
no	5	rail	\$14.00	yes	yes
no	4	rail	\$13.00	no	yes
no	4	rail-bus	\$13.00	no	no
no	5	rail-air-bus	\$10.00	no	no
no	3	bus	\$10.00	no	yes
no	none			yes	yes
no	none	bus	\$12.00	no	yes
no	5	bus	\$12.00	no	yes
no	3	rail-bus	\$12.00	no	yes
no	none	bus	\$10.50	no	yes
		rail	\$11.25		
no	1-3	bus	\$10.00	no	no
no	8	rail-bus	\$11.00	no	no
no	none			no	no
no	4.5	bus	\$4.50+room	no	yes
no	1	bus	\$9.00	no	no
no	none		\$10.00	no	no

**The St. Louis Symphony Orchestra Committee (Local 2 AFM) wishes to thank all the individual musicians and orchestra committees who responded to our questionnaire and thereby made this report possible.** Having the information compiled here has already been helpful to us in preparing contract proposals for next year and presenting our case to management. We hope it will be similarly helpful to other orchestras. It was gratifying to receive answers from other cities which were not only complete and interesting, but expressive of enthusiasm for the idea of inter-orchestra communications and further cooperation. The following quotes are samples of the comments received:

Excellent idea—Great need for clarification of working conditions and establishing liaison . . . . Your problems are our problems. . . . The problems of the symphony musician must be brought to the attention of members of Congress, public, etc.

Perhaps it would be a good idea to have a sort of linkage between us all.

I will discuss with him (AFM President Herman Kenin) the possibility of setting up a sort of convention for symphony players.

The picture presented by this survey is not a pretty one for the performing musicians. It is not too much to say that it indicates the existence of a real crisis in the symphony field. As we have gone over the conditions existing in one city after another, it seems to us that these answers raise many new questions. How should musicians seek to better present their situation? Through our union, of course—certainly more regular, active participation in our locals, closer cooperation of orchestra personnel, orchestra committees and union officers is a basic necessity if any gains are to be made. But can each individual AFM local solve each orchestra situation in isolation? Isn't a broader approach necessary? What about the proposal contained in more than one reply, that our International Union sponsor a symphony conference?

Should we take a more direct interest in the question of how symphony orchestras are supported financially? Is the current crisis due to an outmoded system of obtaining support for our orchestras? If so, what other sources could be tapped? Is municipal, state or federal subsidy the answer? Is reaching a wider segment of the public the answer? Or should we merely press our demands determinedly upon the present Symphony Associations and let them solve the problem of finding the necessary funds?

We believe that music is a vital part of our culture, and that it is possible for it to play an increasingly important role in the lives of the American people. But the possibility of growth and development, even the present status of music, is threatened by the economic insecurity of our jobs and the almost total lack of respect and prestige connected with our profession.

It is our hope that this report will make a small contribution to furthering discussion and action toward the improvement of the performing musicians' income, security and status and the revitalization of our country's musical life.



**To all 2000 ICSOM Conference attendees:**

A sincere thank you for being so nice to me during my unexpected illness at the ICSOM Conference. I love the Purple Heart you gave me!

Thank you also to the many musicians of the Louisville Orchestra who helped pick up the slack my absence caused by running innumerable errands and constantly seeing that the checklists were up to date. And last, but certainly not least . . . thank you to the lifesaver of all lifesavers, Tom Hall. His hard work during my absence kept the conference afloat, and also was invaluable in training me to prepare for the conference.

We're so glad that everyone came to Louisville.

*Trevor Johnson*  
2000 ICSOM Conference Coordinator  
Louisville Orchestra ICSOM Delegate



**Yes, I was an orchestra player, a bassist in the Houston Symphony with Barbirolli for two seasons 1961-62;** American Symphony Orchestra under Stokowski 1963-67; Boston Symphony under Leinsdorf 1967-70; principal bass of the Los Angeles Chamber Orchestra under Marriner 1971-78.

I was the BSO delegate to the ICSOM convention in 1969. George Zazofsky was a big inspiration to me; his ideas helped me years later, when I was a recording musician (27 years) in the Los Angeles studios. I was never afraid to speak up at union meetings there, and I think a lot of what I said at meetings (mostly direct quotes from GZ, things he had talked about thirteen years earlier), especially during the big strike in 1980, led to the formation of the RMA chapter in Hollywood.

I am retired now, so I have plenty of time to think back.

The high-salaried players of today's major orchestras should kneel with a fervent prayer of thanks for ICSOM and very brave men like Mr. Zazofsky, because without the group that organized ICSOM and all the effort that they put into it, there would be a lot less reward for the players in the symphonic field today.

Thanks again for your work !

*Buell Neidlinger*  
Senza Sordino subscriber  
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**I joined the Chicago Symphony in the fall of 1958.** While I was overwhelmed by the greatness of the orchestra, I was extremely underwhelmed by the treatment of the group by both the union and management. The orchestra didn't even have a players' committee. Towards the end of the season the orchestra was told that there would be one less concert per week at Ravinia. (This was a sepa-

rate contract from the CSO.) This event seemed to spark the idea that the players needed a committee. The union was no help so we had to accept the Ravinia proposal of one less concert and less pay in the summer. I had heard of one player who didn't want more work anyway because he wouldn't be able to keep his factory job in the summer. The union was only interested in contracts which gave a little higher scale and never asked the players what they wanted.

Once we had a committee established we had meetings in the basement of Orchestra Hall. The manager during some of the most controversial times was a former critic, Seymour Raven. Stories would get back to his former paper about all of the back-stand troublemakers in the orchestra and found their way into the criticisms of the concerts. One time when I was a committee member, we were thrown out of the meeting room in Orchestra Hall by the manager, Raven. We had no place to meet. The solution was to buy a mimeograph machine and print an underground newsletter which we passed out to members as they went into the hall for a rehearsal or concert. This was the best way, at the time, to get information to the players. The idea was a good one since we then decided to send copies of these newsletters to orchestra committees all over the country.

The Philadelphia orchestra was playing in Chicago in the spring of the year ICSOM got started. We decided to see if we could have a meeting with their players committee and invite, via the newsletter, all orchestras to send a representative to the meeting. As I recall, the orchestras represented at the meeting were: New York Philharmonic; Metropolitan Opera; Boston Symphony; Indianapolis Symphony; Cincinnati Symphony; Chicago; Philadelphia and maybe Los Angeles. I may have left some out but it was a long time ago.

At that meeting ICSOM was born.

*Richard Lottridge*  
Chicago Symphony bassoonist 1958-1965  
rwlottri@facstaff.wisc.edu

*[Also present at the May 1962 meeting in Chicago, in addition to the orchestras listed above, were Cleveland, Pittsburgh, St. Louis, and Toronto. - Ed.]*



**“ . . . On the union – let me just tell you – when I came to Cleveland the job paid \$4,000 for the year, no security, no benefits. Today the job pays \$80,000 a year, complete and full benefits, and security. None of this would have been possible without a union presence. Therefore, the musician must comply with the rules and regulations we all live under . . . and has to join the union and abide by the laws. It's not very difficult, and is still needed to continue advancements in our American society.”**

*David Zauder*  
Cleveland Orchestra trumpeter and personnel manager, retired  
(from a panel discussion on “Orchestra Life Beyond the Music”  
presented for students at the Cleveland Institute of Music)

*“Voicings” graphic design and concept by Michael Gorman and Norman Foster (bass and clarinet, respectively, of the Honolulu Symphony)*



## Florida Phil Settles Under Duress (The Conclusion)

*The Florida Philharmonic went on strike on September 25, 2000. The previous issue of Senza presented the situation that the strikers faced at the beginning. In this concluding report, Committee Co-Chair and ICSOM Delegate Geoffrey Hale describes the strike's ignominious end.*

### **Act Three (Finale)**

In the final week of the strike the musicians met almost daily. The management announced the cancellation of the season. With that announcement, some musicians became very nervous and vocal. Reporters were lined up ready to talk to any musician who would be willing to undermine the Orchestra Committee. The press was very anxious to portray the negotiating team as not representing the musicians of the orchestra, so we found ourselves in a position of taking strike votes almost daily to show management, the press, and the community that we were united.

Our management team of Elizabeth Hare (executive director) and Susan Norton (lawyer) refused to sit down and negotiate anything. Whenever our proposal was put on the table, they continually rejected all of it. Management's negotiating team was very good at keeping our proposal a secret to the Governing Council, which makes the final decisions.

On October 21 the Philharmonic said they would dissolve the orchestra if we didn't accept their last offer by the next day. We called an emergency meeting with management to try and reach a compromise. When we showed up to meet, Elizabeth stated she had no power to make any decisions and was not interested in taking our compromised proposal back to the board.

Management went to the press and said if the musicians don't give in to EVERY demand on the table, they would start dissolving the orchestra in 24 hours.

The Orchestra Committee decided to give one last attempt to reach a fair deal that would save face for both sides. We proposed accepting the wages that were on the table and that in the first two weeks of the season we would sit down and try to reach an agreement on the other issues. If no agreement could be reached, then those issues would be handed over to an arbitrator. This would have given management a signed document and the season could have started. The musicians met that night and actually pre-ratified this proposal so all management had to do was agree to it. Unfortunately, the Governing Council refused, much to the amazement of the musicians as well as the press. As was always the case with our management, it was take it or leave it.

The Orchestra Committee found itself forced to call a meeting just hours before the deadline. Not only was the Committee



*Florida Phil clarinetist David Pharris and baby*

forced by management down this road to destruction, but also some musicians were helping management on this dreadful journey.

I had set up an e-mail group for the musicians (much like Orchestra-L) so the Committee could disperse information on a continual basis. It was a very productive thing to do at first. What happened toward the end of the strike was that other musicians made his or her own e-mail group and it turned into an open forum for venting frustration. Some of my colleagues actually shared this forum with the press. It turned into an e-mail war zone.

To make matters worse, an anonymous musician shared this e-mail list with management. As a result of that, musicians were getting messages from Elizabeth Hare telling them the orchestra was going to fold if they didn't overturn what the Committee was doing. We then started getting mass mailings from board members, which were always threats.

Just when we thought we had seen it all, someone supplied the Philharmonic Chorus with our e-mail list. Our chorus, all volunteers, had no other vested interest other than they just wanted to sing. We were flooded with e-mails from chorus members telling us to basically shut up and settle to "SAVE THE CHORUS." Their message to us, "Would you all stop the strike so we can pursue our hobby," started another fueled e-mail forum between the musicians and the chorus.

There was a meeting set up by the dissenting musicians without the Committee present to have a mutiny, but it proved unsuccessful. One musician actually set up a web site where musicians could log on and vote to end the strike. I might point out that management could also log on to view the results. Some musicians were doing TV interviews with the message that the union negotiating team was being unreasonable.

*(continued on next page)*



*Violinist Bruce Wethey speaks at a community concert during the strike.*

With no other alternative possible, the Committee called the final meeting with only a couple of hours left on the clock. The Committee was mixed as to their beliefs regarding how serious management was about dissolving the orchestra, so we decided to let each of the eight members of the Committee speak as individuals to the orchestra.

This was the most solemn meeting imaginable. We were witnessing the robbery of major clauses in our contract. Not one item from our proposal was on the table, only concessions. The room was filled with tears and with anger at our management. We had been disrespected in the most horrible way imaginable. When it was over, the musicians accepted all the concessions and ratified the last and final offer. It was a very dark night for the FPO musicians, but in my view, it was even a darker night for the Governing Council and management. Rather than treating the musicians with a meaningful, respectful negotiation, they resorted to assaults on the musicians and the institution with no regard for the community. It was evident to many that the Governing Council wanted to close the orchestra and blame it on the musicians. You could see musicians taking the Philharmonic license plates off their cars and throwing them on the street. You could see musicians hugging each other in tears. There was no joy anywhere.

Our insensitive CEO, Elizabeth Hare, had the nerve to immediately send out an e-mail to the musicians congratulating them on the wonderful settlement and hoping they'd be excited at making wonderful music again. My response back to her was, "There will be no joy on stage," and "If anything good comes from this settlement, I'll be talking to a new CEO soon." As of December 9th, the musicians were given an early Christmas present. Elizabeth Hare is leaving at the end of the year.

As the dust clears from the war between the musicians and management, only corpses are left on stage. We shall try and regroup to figure out what went wrong and what we can do better next time. Where we go now is the big question. The musicians have been robbed of major contract protections. Do we now sit down with the people who robbed us to "make nice?" If someone comes into your house and takes your five most beloved art works, and then wants to be your friend but refuses to give you back what they have taken, what would you do? Only time will tell.

✂ ✂



Henry Skolnick, bassoon; and Andy Lewinter, hornist and Florida Philharmonic Committee Co-Chair



## Orchestra Musicians Speak

*The following are excerpts from open letters to the Florida Philharmonic and the South Florida press in response to the strike:*

I urge the politicians of South Florida to realize that the value of this institution to your community is far more than dollars and cents. It is a basic infrastructure which the community cannot live without. I urge the management of the Florida Philharmonic to sit down with the musicians, to hear not just the numbers, but the reasons behind the numbers, and to find the money that it takes to bring this orchestra back to the people of South Florida.

*Richard Graef  
Indianapolis Symphony ICSOM Delegate*

✂ ✂

Does anyone EVER expect Michael Jordan to play an eight-hour basketball game? Of course not! Why? Because a professional basketball game is extremely stressful and draining for the players. The concentration and physical rigors the player goes through would put you in the hospital for a month. Same thing with a musical performance. . . . We musicians know that if we do one thing wrong that people like you will make snide remarks about it in the newspaper the following day.

*Virginia Barnes, violinist and Chair of the Palm Beach Opera Orchestra Committee, teacher of future violinists, and*

*Timothy Barnes, violist of The Palm Beach Opera, member of the Executive Board of the AFM Local #655, and alumnus of the New World Symphony*

✂ ✂

The musicians have now waited two years for a decent salary increase. It is time to show your commitment to the musicians who gave you the room to balance the budget on their backs for two years.

*Susan E. Pardue, Jacksonville Symphony Orchestra Committee Chair*

✂ ✂

As a professional orchestral musician I found myself disturbed by James Roos' October 2 article . . .

Myth #1 *Board members work on behalf of musicians, so that the musicians can make a living doing something they love.* We are not charity cases requiring philanthropy. Board members and musicians should see themselves as working together on behalf of the cultural, even spiritual life of our communities. This means that when conflicts occur, they are between partners, not between benefactor and (ungrateful) beneficiary.

Myth #2: *Orchestra playing is a part-time job.* In the final sentence of Mr. Roos' article, he wrote that Florida Philharmonic musicians make about \$36,000/year for a 22 and 1/2 hour work week. This is extremely misleading. While it's true that musicians spend about that much time together in the hall, rehearsing with a conductor, that is by no means the extent of their work week. Orchestra contracts require musicians to come to every rehearsal fully prepared to play their individual parts with no errors. With four to ten different pieces to learn each week, that adds up to another 15-20 hours a week of home practice. In addition, most musicians are at the hall, warming up, twenty to thirty minutes before rehearsals and up to an hour before concerts. Many musicians serve on committees as well. All in all, I'd say that an orchestra player's work week is closer to 45 hours than 22. And the majority of those hours are spent at the kind of concentration level expected of athletes and surgeons, both of whom earn vastly more per hour.

*Laura Leigh Roelofs*

*Violinist and Orchestra Committee Co-Chair, Richmond Symphony*



Dear Florida Philharmonic Orchestra Musicians,

We offer our support as you stand up for recognition of your true value in your community! Now that your orchestra is financially stabilized, it is clearly time for your salaries to rise to compensate for lagging behind for so many years.

It is always a temptation for an orchestra management to "balance the budget" on the backs of the musicians—but when it happens, it must be a very short-term solution. Now it is time for true balance, when the musicians of FPO must be fairly compensated for their years of sacrifice.

In strength and solidarity,

*Musicians of the St. Paul Chamber Orchestra*

*Brenda Mickens, Secretary*



Mr. Roos:

I read with some sadness your article on October 2. I fear that your misleading reference to the musicians' "22.5-hour week" could further erode support for what has become an important cultural institution in South Florida. A comment like that shows a blatant partiality that should be abhorred in your business. Certainly Elizabeth Hare and the management of the FPO would like you and your readers to think that the musicians only have to work part-time for their salary. Incomplete facts are misleading and damaging to the parties involved.

... If you choose to write another article about the negotiation between the musicians and management of the Florida Philharmonic, I hope that you will apply your education and talent and prepare your facts before you publish it. Even if it means doing so "off the clock."

*Jonathan Parrish*

*Honolulu Symphony Orchestra Committee Vice-Chair*



To the South Florida audiences of the Philharmonic:

Now it is too late. The damage has been done.

The Florida Philharmonic Council and management have certainly taught the musicians a lesson. They now know the low esteem in which they are held. The musicians' opinions have been stepped upon for the purpose of control, not progress.

Hopefully the community will strengthen support of the orchestra, and help provide a better contract in the future, with better health coverage, working conditions, and job security.

The negotiating policies and rhetoric of killing the Philharmonic are a blot on the record of the current Council. Ms. Hare [executive director] should be ashamed of what she has done to the orchestra on behalf of Mr. Ibarguen [board chairman]. May your musicians find a way to forgive them and begin to make music in spite of these reprehensible actions.

The musicians saved the orchestra that Mr. Ibarguen and Ms. Hare threatened to kill. Now they must breathe life into it. May the love of music help them; this contract will not.

*Robert K. Anderson*

*North Carolina Symphony Committee Chairman*



*Laszlo Pap, violin, and Bob Moore, cello*

***The pain isn't over yet in South Florida  
(and we haven't even begun to talk about the election):***

## **Theater Musicians Strike SFX in South Florida**

December 20, 2000 - South Florida Musicians Association, Local 655, is on strike against SFX/PTG - Florida, Inc. Musicians in Local 655 have been attempting to obtain a new collective bargaining agreement that brings their substandard wages more into line with wages in other comparable areas of the country. SFX/PTG - Florida, Inc. has been placed on the International Unfair List for productions it presents in the jurisdiction of Local 655.

The help of every AFM member is needed to prevent the successful hiring of scab orchestras to replace the striking union members and prolong the dispute. **Please inform Local 655 or Assistant to the President Mark Heter at the Federation if you have any information regarding musicians being asked to work for *Fosse, Cabaret, Swing, Copacabana* or for "some unnamed musical" in the greater Miami area.** Local 655's jurisdiction is all of the following counties in Florida: Monroe, Dade, Broward, Palm Beach, Indian River, Okeechobee, Saint Lucie, Martin, Glades, and Hendry (except the town of La Belle which is in the jurisdiction of Local 427-721).

*from AFM President Steve Young*



(COMMITTEES – continued from page 3)

Eight of the orchestras were without dismissal committees and only five had the right to ratify their contracts. Only one (the New York Philharmonic) had a paid vacation. Only three had any kind of health insurance paid by management. Seven had a pension plan. Fewer than half had unemployment insurance.

When we returned the compilation of answers to all those who had sent in information, we said “the information compiled here has already been helpful to us in preparing contract proposals for next year and presenting our case to management. We hope it will be similarly helpful to other orchestras.”

“It was gratifying,” we continued, “to receive answers from other cities which were not only complete and interesting, but expressive of enthusiasm for the idea of inter-orchestra communication and further cooperation.”

Clearly our initiative had been timely. As Tom Hall put it in his history of ICSOM’s first twenty-five years:

ICSOM was the logical and inevitable outcome of a wave of militancy that swept through the ranks of orchestra musicians in the 1950’s, characterized by anger and frustration growing from inadequate wages, exploitative working conditions, and tenuous job security long a part of orchestra careers. . . .

After several informal inter-orchestra meetings, representatives of fifteen orchestras (including St. Louis) met in Cleveland, September 6-8, 1962 and set up ICSOM. George Zazofsky of the Boston Symphony was elected chairman. By 1968 membership had doubled to thirty orchestras, an annual tabulation of pay and conditions similar to what we had initiated in St. Louis was being produced and distributed, and a publication was appearing several times a year with the appropriate title *Senza Sordino* (Without Mute).

Most musicians never intended for ICSOM to be a separate and competing organization to the union, but in the early years, especially, relations were strained. In 1969, ICSOM was granted conference status within the Federation, which it still retains. Annual conferences bring International AFM officers and presidents of locals representing symphony musicians together with ICSOM officers and elected representatives of all member orchestras, which numbered fifty in 2000.

ICSOM has had a major effect in improving the pay and conditions of musicians in symphony and opera. That history, however, is beyond the scope of this memoir. While ICSOM was getting under way, there was drama enough on the St. Louis stage. . . .

*The story goes on in Fiddle and Fight, Mr. Brodine’s autobiography, scheduled for publication in 2001 by International Publishers. Mr. Brodine can be reached at Box 197, Roslyn WA 98941.*

*The St. Louis Symphony Orchestra Committee survey described by Mr. Brodine can be found on pages 6 and 7 of this issue of Senza Sordino.*

**HAPPY NEW MILLENNIUM !!!**  
**(This year we really mean it.)**

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[www.icsom.org](http://www.icsom.org)

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# Senza Sordino

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## "TWO LEADERS BEAR WATCHING"

### Why ICSOM?

The INTERNATIONAL CONFERENCE OF SYMPHONY AND OPERA MUSICIANS (ICSOM) met for the first time under that name on September 6, 7 and 8, 1962, in Cleveland, Ohio. The first order of business at this second conference (the first had been held in Chicago a few months earlier) was the adoption of the new name and statement of purposes: "The International Conference of Symphony and Opera Musicians is an association of professionals whose concerns and efforts are dedicated to the promotion of a better and more rewarding livelihood for the skilled performer and to the enrichment of the cultural life of our society. It is a further objective to direct continuous, cooperative efforts within the framework of the American Federation of Musicians of the U.S. and Canada."

At this conference, George Zazofsky of the Boston Symphony was elected Chairman, and Sam Denov of the Chicago Symphony was elected Vice-Chairman. Walter Trojan, a conservative writer of labor relations who had a syndicated column in the *Chicago Tribune*, wrote that the two leaders had Russian-sounding names, and "although I have looked up their records at the FBI, and they have no communist records: nevertheless, they bear watching." The focus of the syndicated article in the *Chicago Tribune* was that this new organization (ICSOM) was attempting to "take over" America's symphony orchestras and had a newsletter by the "foreign"-sounding name of "Senza Sordino." [from an impending history of ICSOM by Julie Ayer, Minnesota Orchestra violinist]

### excerpts from ICSOM – An Investment To Protect by Henry Shaw

(*Senza Sordino*, Vol. XV, No. 4, April 1977)

While culling through assorted ICSOM memorabilia recently, I slowly developed the mood necessary for putting the organization archives in order. I was immediately sidetracked upon picking up Volume 1, issue No. 1 of *Senza Sordino* and became engrossed in re-reading it. It was dated January, 1963. The issue represented the carrying out of a mandate by the representatives of twelve major orchestras who met in Chicago in May, 1962 to discuss orchestra issues of common interest and concern. The first item on their agenda was the establishment of a Federation-wide orchestra newsletter. The priority is noteworthy, not so much because it was the first action in a long succession which would be taken in the ensuing fifteen years, but rather because it emphasizes the desire for communication that existed among those present. It was the hunger for information that was the catalyst which came to bind orchestra players into a new common bond and which has held them together for these many years. It was from this springboard that many began to profit from a new interrelationship and to realize that a common bond can be helpful in solving common problems.

Since it is a volunteer organization supported entirely by a voluntary dues structure, ICSOM has been a pay as you go, hand to mouth operation since its inception. While it may seem on the surface a flaw, it is most certainly one of its strengths. What has been accomplished has been done on a shoe string budget; the dedication of inspired officers over the years and, most of all, by the continuous individual support of its membership. What has resulted is an inexorable movement towards a more rewarding livelihood. For its part, ICSOM stands with pride as a model of democratic unionism in action.

(SHAW – continued on page 6)

### excerpts from What Is ICSOM? by Tom Hall

(*Senza Sordino*, Vol. XXI, No. 1, November 1982)

To persons long affiliated with the International Conference of Symphony and Opera Musicians, and to the delegates who regularly attend its annual meetings, the purposes and values of the organization may be clear and self-evident. For those new to the ranks of symphony, opera, and ballet orchestras, for those who have never gotten actively involved, for those outside the profession, and for those who, especially at dues-paying time, question the worth of ICSOM, periodic review and explanation may be in order.

ICSOM was formally established in 1962, the culmination of meetings in Chicago and Cleveland of delegates from U.S. and Canadian orchestras, musicians who shared serious concerns. At that time, most musicians in major symphony orchestras were employed little more than six months annually at a yearly salary that was barely a living wage, about \$4,000. Among 49 professional groups listed in the 1960 census, musicians ranked 40th in annual income. Only one orchestra (Boston) participated directly

(HALL – continued on page 6)

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**EDITOR'S PREFACE** – *In the 1980s and early 1990s, a downsizing trend emerged among orchestra managements and boards. Many orchestras, including those in Buffalo, Charlotte, Honolulu, Oakland, Oklahoma City, Phoenix, Rochester, Sacramento, and San Diego, were hit. Some speculated that the double-digit inflation of the 1970s and the recession that followed during the Reagan era had crippled orchestras, which were then collapsing under the weight of debt and needed to trim their budgets. (The most expensive orchestras in the cities hardest hit by economic downturns were not collapsing, however.)*

*Others surmised that the breaking point of board resistance to steady growth in musician costs, with the associated increases*

*in budget size and pressures on revenue production, had been reached. The tide that ICSOM had so successfully generated two or three decades earlier had to be stemmed. In the orchestras infected by this downsizing bug, containing or reversing budget growth took precedence over respectful labor relations, carrying out the orchestra's mission of public service, and in some cases, even the very existence of the orchestra.*

*Lew Waldeck was the Director of the SSD during most of this troubled time. "Some Plain Talk About Symphony Orchestras" was written during that period to help musicians understand that they were not, as some were lead to believe, responsible for their orchestras' financial troubles.*

## Some Plain Talk About Symphony Orchestras

*By Lew Waldeck*

*ICSOM Emeritus, New York City Opera — Retired Director, AFM Symphonic Services Division*

Thirty years ago symphony musicians began to think about the causes for their unrest. They thought hard. They thought for a long time. They thought together. They thought separately. They thought, "We are not like any other union. Not like the air controllers or the pilots. We are not only the workers. We are the means of production. We are the delivery system. We own the tools of production. We are the product. We cannot be easily replaced. If we organize well we can solve our problems." They did organize and by understanding their position were able to make great gains.

Symphony boards and managements said these gains were impossible. They said a 52-week season was impossible. They said full medical coverage was impossible. They said adequate pensions were impossible. Today, members of many orchestras have all these things and more. They have job security. They have limits on their working conditions. They have five-day weeks with guaranteed days off and much more than that. They have grievance procedures and input into the selection of the music director and binding review of tenured dismissals. They have things other unions do not even think possible. These gains have been made not only in a few elite orchestras but in many orchestras.

Past organization made all of these things possible. Present organization assures their continuation and even more growth.

Today they have these things, yet there is still unrest. How can that be? Perhaps it is because musicians had to force symphony boards and managements to pay them living wages. Perhaps it is because they had to force symphony boards and managements to afford them livable working conditions. Perhaps it is because tenure review and artistic control by the musicians is in conflict with "management rights." This suggests another way to look at things. How has the symphony board and management talked to symphony musicians?

Thirty years ago when they organized themselves musicians brought their problems to the boards and managements. Whatever the problem was, they said, "It is impossible." "Nevertheless ..." said the musicians, and because of their organization they gained some ground. Next, the managements said, "But first we must build

the hall. . . . But first we must build the endowment. . . . They are raising money for the museum and you must wait your turn ... Trust us." Some players trusted them. Others said, "Nevertheless ..." and because of their organization gained some ground. Then the boards said, "We have a deficit. Give us some time to get our house in order," and some musicians trusted them. Some musicians trusted them all the way from major to regional status. Because of their organization some orchestras held their ground. Some made gains. Then for the first time a management said, "We have spent several years getting our house in order. We are now running in the black. Now we must ask the musicians to take cuts to preserve this." "But then, when will it be our turn?" asked even the most trusting musicians. Perhaps the relationship bears the seeds of unrest. *Demystifying the symphony musician might help.*

The symphony musician is a professional, as a doctor is a professional, as a lawyer is a professional, as a banker is a professional. Often a symphony musician has a degree of commitment unheard of in any other profession. This commitment must be made earlier in life than in almost any other profession. Eight or nine is not an unusual age. That is when most musicians start. Do bankers? Do lawyers? Do doctors? At fifteen, in high school, musicians are already performing for those who have perhaps barely decided to enter law, or medicine, or business. Musicians are already sharpening physical and mental skills comparable to those of Olympic athletes. Upon graduation musicians enter the music program at a university or conservatory. The intensity of concentration is extreme, the expense comparable to educations in law, medicine, or business. At the bachelor's level, when other professionals are barely beginning their specific, detailed education, musicians are already able to perform lengthy works of the utmost complexity at what would be Olympic levels of 9.5 or better. After graduate school the best of these musicians find jobs in symphony orchestras. In the best orchestras the expected performance level is like an Olympic 9.8 or better, often even in rehearsal.

What is the symphony musician's reward for this dedication, study and professionalism? At the end of a concert played at peak levels, dressed in servant's livery, musicians are required not to

stand on the highest pedestal to receive the gold but to stand before the audience and bow their submission. Is this how we reward athletes? Is this how we reward doctors? Lawyers? Bankers? The mystification of the act of art as being something beyond the ordinary, a gift of the gods, a reward for suffering in a garret, as opposed to the professional honing of a talent, allows society to ask symphony musicians even in the largest orchestras, "But what do you do for a living?"

The seamless perfection of everyday performance by the musicians allows one board and management to mystify itself to such a degree that it is not astonished by its own acts. It has taken a legal position holding that the musicians must not call themselves members of the orchestra because the public is becoming confused as to who the orchestra really is. Another tries to cancel a season. They do not understand. They do not have that power. Only the musicians have that power; musicians have the music. The musicians chose to have a season. There was a season. Another board gleefully considers a symphony ball without the need to trouble themselves with musicians. Do they not understand they are a support group? Necessary? Yes. Hard-working? Yes. Volunteer? Yes. The orchestra? No. Could these same pillars of society envision a hospital without doctors, a court without lawyers, or a bank without bankers? *Perhaps demystification of the institution of the symphony orchestra will help.*

Why do we have symphony orchestras? To enrich our lives, to preserve culture, to educate our children. Yes, all these reasons, and we must never lose sight of these primary reasons. Are there any others?

The New York Port Authority has studied that. It found that every dollar spent on the arts in New York generated four dollars in revenues. Other cities have sponsored similar studies and revealed even larger numbers. That is a compelling reason.

Cities are competing with each other. They all want the corporate headquarters. They all want the manufacturing. They all want the tourists. The all want the retirees. In order to attract these groups all cities wishing to compete must offer the standard cultural events.

Reading the booster article in any in-flight journal will make this very clear. Surprisingly small cities are shown to have symphony orchestras, ballet companies, opera companies, and museums large enough to house important traveling exhibitions. The message is often "all the culture of a big city with a small town atmosphere." Realty and business boosterism is surely another reason. How can we measure the dollar value? Not directly, but consider the time, effort, and financial inducements lavished by city governments on sports attractions. A City will build a stadium with public bond issues. A city will make tax easements. A city will bid seriously against many other cities to obtain a sports franchise. In most cases the city receives no direct profits from this franchise. The hopeful owners expect large TV fees and some money from the gate. The city receives intangible values, we are told by our elected officials, measurable in increased property values, more business and more employment. There seems to be a certain similarity of rhetoric here.

There are also reasons related to individual social status and corporate image raising. Organizations like Business for the Arts

spend many working hours preparing and distributing expensive print material demonstrating these values to individual business leaders and corporations.

All of these are valid reasons. It is important to understand that their result is the sponsorship of our important cultural institutions. We need only be reminded that there is no such thing as a free lunch. No case can be made for the subsidy of symphony orchestras as work projects for indigent symphony musicians.

*This leads us quite neatly to the demystifying question, Who should subsidize symphony orchestras?* There is no argument about the need for subsidy. All agree that the professional symphony orchestra cannot pay for itself. Most orchestras consider themselves fortunate to earn fifty to sixty percent of their expenses. The rest must be subsidized. But by whom? Given the above reasons for the life of the orchestra it is reasonable to expect governmental, business, and individual subsidy to make up the difference, just as they subsidize other "special interests" like farming, national parks, and tobacco, to name just a few. To a large degree it does.

There is another large area of subsidy that does not seem so reasonable, the subsidy from the symphony musician. Today [1986] the highest-paying orchestras offer a base salary of about \$50,000, which for many professionals is barely an entry-level wage. *That is a subsidy.* Today many professional orchestras do not approach this level. While still occupying full attention from the musician, many orchestras offer annual wages substantially below \$20,000. *That is a subsidy.* Unlike any other workforce in the country, the musicians, at their own expense, supply the tools to the employer. These tools often cost more than a full year of wages. *That is a subsidy.* In some cases the employer is not even willing to insure the tools. That responsibility falls upon the musician. *That is a subsidy.* In most cases the musician is responsible for the care, maintenance, and upkeep of the tools. *That is a subsidy.* It is hard to imagine a symphony orchestra operating without these subsidies.

A further subsidy is sometimes required of the musicians. When there is a real or perceived financial crisis musicians are often asked to accept substantial reductions in annual salary. In these situations they are often told that the continued existence of the institution is their responsibility. In light of what we now understand about the reasons for a symphony orchestra and the musician's place in the professional world, can this be a reasonable claim?

The mystification surrounding the purpose of the symphony orchestra and the mystification surrounding the professional musician leaves the musician vulnerable to this sort of charge. It is no wonder that the instinctive perception of inequities not understood on a conscious level produces in professional musicians an unresolvable angst.

It is the responsibility of society on an individual, governmental and corporate level to finally recognize its responsibility. Society, not the professional musician, must pay the bills for an institution it needs.



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Years that end with “0”s seem to be natural times for retrospection and introspection. During 2000 ICSOM looked backwards and inwards, both at the Louisville conference (which featured much discussion of what ICSOM’s past might say about its future) and in the pages of *Senza*.

ICSOM has not only survived for almost four decades, but has actually achieved much of what its founders hoped it would. Certainly the world of professional symphonic musicians is profoundly changed since 1962, as is the relationship of those musicians to both their employers and their union. That is not entirely due to ICSOM’s efforts, of course—but ICSOM, more than any other institution, is emblematic of the principles that lie at the heart of those profound changes.

But just what has ICSOM done? And how? Oddly enough, there is very little record of discussions about ICSOM’s mission from the early years. Rather, there was action on specific issues and projects, most notably the publication of a newsletter, “the point of view of [which] is to be that of orchestra musicians, as distinguished from orchestra managements and musicians’ unions.”

This ability to move ahead on specific projects and issues without spending much energy on discussing philosophy has been a hallmark of ICSOM throughout its existence. It has meant that ICSOM’s methods have evolved naturally, meeting changing needs in pragmatic ways. But, even though the current form of ICSOM is a product of evolution rather than creation, it is still possible to define what ICSOM does by some broad categorizations—most of which were present from the beginning.

From its inception, ICSOM has provided information to the musicians of its member orchestras. *Senza Sordino* has always been the most visible source of that information. But there have been many others. The first **ICSOM Wage Chart** appeared in the second issue of *Senza*, starting a tradition that has continued ever since (and which has been emulated by the AFM, which now publishes extensive wage charts for orchestras in all the symphonic player conferences). The **Conductor Evaluation Program** began in 1967. Breathtaking in its audacity, its attempt to rate and exchange information on our institutions’ artistic leadership was one of the first efforts in the arts—or indeed any other field—to have the supervisees grade the supervisors. It has been used by virtually every major professional orchestra looking for new artistic leadership.

The **ICSOM Bulletin** system began operation in 1964. It was intended to provide information about negotiations and other issues of immediate concern in a more timely way than could *Senza*. The first **ICSOM Directory** was published in 1972. ICSOM moved quickly to use the Internet in the mid-1990s with its own Internet mailing list, **Orchestra-L**, and one of the first **websites** in the orchestra industry. And ICSOM adopted desktop **CD publishing** as soon as it became economically feasible, producing the first portable source of contract information in the business.

From its inception in 1962, ICSOM advocated for the interests of symphonic musicians. ICSOM did so by calling for the establishment of an **AFM symphony department** and fighting for

## Launching ICSOM Into The New Millennium

by Robert Levine, ICSOM Chair

the right of symphonic musicians to ratify their collective bargaining agreements, to form committees, and to be free of harassment by their

locals. From the first issue of *Senza*, ICSOM also called to public account managements and conductors who misbehaved.

Thirty-six years later, ICSOM helped lead the only major rank-and-file reform effort that the AFM has seen in its 100-year history—the **Investigative Task Force**. The changes the ITF proposed are a measure of how far symphonic musicians have come within the AFM; the ITF proposals would have been regarded as maniacally unrealistic by even the most radical of the delegates to the 1962 symposia that led to the formation of ICSOM. (No doubt some delegates to the 1999 AFM Convention would have agreed.) And ICSOM is still calling to public account managements and conductors who abuse the positions of trust they hold.

One role that was not envisioned for ICSOM in 1962—at least not publicly—was that of representing musicians, either in bargaining with employers or within the AFM. But both have become part of ICSOM’s core mission. By 1965 ICSOM representatives were participating in AFM media negotiations, and in the early 1970s the **ICSOM Media Committee** was formed. Since that modest beginning, the ICSOM Media Committee has become an equal partner with the AFM in all media negotiations concerning symphonic musicians, as well as the administration of those agreements.

A formal representation role for ICSOM within the AFM had to wait until 1988, when the first formal meeting of the player conferences with the International Executive Board took place. The role of ICSOM in AFM governance was expanded in 1991 to include representation on a new **Symphonic Services Steering Committee**, as well as regular meetings of the leadership of the player conferences, the **Player Conferences Council**, with the IEB. While the results of these structures may not have been all that was hoped by those who proposed them, nonetheless they represent something highly unusual in the American trade movement: groups composed of working rank-and-file members, not full-time union officers, playing a role in the national governance of their union.

Implicit in the discussions that took place in 1962 was the notion that ICSOM would eventually provide guidance to its members on their relations with their employers and their unions, although it seems that the delegates originally hoped that the proposed AFM symphony department would help with the former. From the beginning there was much picking of the ICSOM chair’s brains by leaders within ICSOM orchestras. But the AFM’s tepid response to the demand for a department to help symphony musicians led ICSOM, in 1968, to form its own “symphony department” by hiring I. Philip Sipser as ICSOM’s first **legal counsel**. ICSOM has retained counsel ever since, to advise individuals, orchestra committees, and the ICSOM Governing Board and to help train current and future activists.

From the first meetings in 1962, ICSOM has tried to create networks of activists within its orchestras. The second issue of *Senza* listed the members of every ICSOM orchestra committee in the explicit “hope that this will help all orchestras in communicating with each other.” The passage of time proved that hope was



not enough, however, so a system of regional representatives was put into place in 1969. This structure, with some cosmetic changes, has been in place ever since, and today is embodied in the positions of the ICSOM Governing Board **Members-at-Large**.

The annual **ICSOM Conference** also plays a role in the creation of networks. Activists, when held hostage in a hotel for four days, naturally begin to conspire. And of such conspiracies are enduring relationships built. ICSOM delegates quickly learn who can be helpful to them—and to whom they can be helpful, in turn.

### *Looking Ahead*

Providing information, advocacy, representation, guidance, and networks have been the core functions of ICSOM. It is hard to see what could be added to, or subtracted from, that list of categories that would enable ICSOM to serve orchestra musicians more successfully. But what goes into the categories has evolved without stop, and must continue to do so.

The creation of the Conductor Evaluation Program is a good example. We needed better information (and sharing of information) on those who conduct us than anyone could provide to us; so we went and did it ourselves. We still need that information. But, as our institutions evolve and our relationship to our institutions changes as well, we need more. It used to be that orchestra musicians were quite mobile. (In fact, a prominent conductor was quoted in the first issue of *Senza* as saying that orchestra musicians “were like birds” and didn’t want long-term employment.) That has changed radically. Now a musician hired by a full-time orchestra is probably more likely to stay married to that orchestra than married to their spouse. It is a recognized, although lamentable, fact that very few orchestra musicians change jobs after the age of 35 or so.

So we need more information. We need information about the people who manage our orchestras. We need information about the financial health of our orchestras. And we need guidance in using that information. Of course, we continue to need the information that we have received from ICSOM in the past—but knowing what Orchestra Y thought about your music director and what Orchestra Z just got in pension benefits is just not enough anymore. Your music director is not the only person in your orchestra making decisions that will affect your future, and Orchestra Z’s settlement may no longer help you make your case to the public.

Advocacy is another box that might require a new set of contents. We have advocated successfully within the AFM for rights and responsibilities. But, at the end of the day, it’s not the union that provides us with paychecks. Would ICSOM be doing a service to its members by advocating for orchestras when we can? Do we need to work with others in the field (such as the American Symphony Orchestra League) on keeping the industry as a whole afloat? Who are our allies-to-be for the next forty years—and on what issues are those alliances to be based? A change in tax law (such as the repeal of the estate tax, a current hot proposal) could have an impact on our orchestras—and our incomes—as much as any agreement, or policy, or action by either our union or our employers. We need to look very hard at our assumptions about ourselves and our relationships; not everything that worked for us in 1962 is going to work for us in 2042.

How should ICSOM represent musicians in the future within their union? The AFM has changed since 1962; not only is it much smaller, but a much larger proportion of its politically active membership are musicians who make much, or all, of their income from performance. More and more union officers are such musicians. ICSOM has always had a more direct relationship with the national AFM than it has with the locals. But perhaps our future power within the AFM is closer to home. Certainly the number of orchestra musicians who have become local officers just in the past year augurs for a rather different 2001 AFM Convention, even as compared to 1999, when there were more of us in attendance as voting delegates than ever before.

And how should ICSOM represent its members in negotiations with employers, especially regarding electronic media? It is clear that the Internet offers opportunities to orchestras that no other form of media has; any orchestra (or indeed any group of musicians) can be its own producer and its own distribution channel for recorded performances. In the past, the amount of media work, and media exposure, orchestras got was not responsive to the rates the union charged. The big orchestras recorded because the record companies wanted them in their catalogs, and damn the expense. The major record companies didn’t want the smaller orchestras at all, regardless of cost. So ICSOM’s job was simply to help the AFM intelligently negotiate national rates that worked for those orchestras that the record companies wanted.

The situation now is much more complex. No orchestra is barred from the Internet by a recording company. But a poorly-conceived national media agreement could bar lots of orchestras from the Internet. The responsibility borne by the union’s negotiators in this much more complicated situation is enormous, and solutions that are fair to musicians of small and large orchestras alike are hard to achieve.

What about networking? It is ironic to me, after having watched ICSOM from the inside, that where ICSOM is least successful is in addressing inter-orchestra networking, the original need ICSOM was designed to meet. The whole point of the original symposia out of which ICSOM arose was that “common problems might have common solutions.” Yet it seems that there still is too little communication among activists in different orchestras about both problems and solutions. The annual conference is still the major place for such discussions—but four days of crowded agendas don’t allow for that much discussion. Even if ICSOM had the budget for more meetings, would anyone have the time?

Perhaps technology will come to our rescue. The cost of telephone conferences is dropping rapidly. With increasing access to broadband, even Internet videoconferencing is becoming real. Should ICSOM insist that all its delegates and committee chairs get themselves to a videocam? Should ICSOM get the AFM to pay for it? If we did have the tools, would we have the time and interest to use them?

ICSOM plays a role in the orchestra field that is unique. If we are to continue to play it well, we must make introspection an everyday activity; not something that we do once every millennium. We have reason to be proud of what ICSOM has achieved. But there is so much more yet to do.



(SHAW – continued from page 1)

Although not an organizational trait, it becomes necessary upon occasion to “blow one’s own horn,” for the influx of new players into our orchestras is constant. To tell what has transpired since 1962 should become a part of new member orientation. Also, for many, ICSOM may have come to mean little more than six issues of *Senza Sordino* and a request for a dues payment once a year. It is a problem we face, since more personal contact is primarily the privilege of our delegates and orchestra committees. However, it must be emphasized that ICSOM represents an investment and it must be protected. Perhaps an occasional reminder of difficulties that had to be dealt with is in order, along with the admonition that history can surely repeat itself where complacency becomes the order of the day.

The symphony scene is perpetually in crisis. Orchestra associations in many instances are financially strained. The role of government in perpetuating the symphony orchestra as a fully functioning institution in our communities will become increasingly crucial. There is developing a new group of orchestras whose members are clearly voicing their discontent with the condition of part time employment in their orchestras. Orchestra opportunities for exposure, as electronic media becomes increasingly important in bringing the performing arts into the living room, will open up new areas for discussion.

The ICSOM conference table must remain a significant site for discussion of these subjects along with others.



(HALL – continued from page 1)

in the negotiation of its own contract, and no orchestras had the right to approve the contracts negotiated for them by union representatives who, often being ill-informed about symphony orchestra matters, concluded agreements which incorporated token salary increases and minimal improvements in working conditions.

ICSOM actively addressed these problems. Vowing dedication to “the promotion of a better and more rewarding livelihood for the skilled [orchestral] performer and to the enrichment of the cultural life of our society,” ICSOM held annual meetings at which delegates worked to achieve certain prime objectives: the right of orchestras to form committees, elect their own officers, and conduct their own affairs; the right to representation and legal counsel of choice at the bargaining table, and the right of general orchestra membership to ratify contracts; establishment of a strike fund to assist players during a work stoppage; fifty-two week employment; significant increases in wages and pension benefits; exchange of information on the qualification of conductors; and government aid to the arts. Delegates discussed matters which are still of

concern: electronic reproduction of music; tour conditions; auditions, probation, tenure, and dismissals; occupational health problems; adequate life and health insurance coverage; discrimination on the basis of sex, race, and age; and more.

Largely through the efforts of ICSOM, many goals were reached. Salaries, job security, and working conditions improved considerably. By 1965, most orchestras had gained bargaining representation and contract ratification rights. Many orchestras could retain legal counsel. By 1971, six orchestras had year-round seasons; today [1982], fifteen do, and the median length is over 40 weeks. An ICSOM Emergency Relief Fund was established in 1965. An AFM Symphony Strike Fund was established in 1970 and to date has disbursed over \$1.5 million to 23 different orchestras which were on strike or locked out.

For ICSOM today, there are new issues, new problems, new goals: securing financial subsidy for the arts, especially in difficult economic times; improving quality of educational concerts; diversifying services to the community and developing new audiences; expanding repertory and developing chamber music and solo roles for the orchestral performer; alleviating adversarial attitudes between management and musicians and achieving greater player participation in affairs of the orchestra, especially in the selection of music directors and managers; promoting the role of symphony orchestras and the arts in general in modern society. Solving problems and reaching goals will most effectively be accomplished, as in the past, through cooperative effort, with ICSOM providing means for exchanging ideas and ways to implement them.

ICSOM is a family of orchestras, a family increasingly diverse in size, financial stability, managerial adeptness, artistic accomplishment, and professional stature. What some orchestras attained years ago, other orchestras are still striving to achieve. The largest and smallest orchestras may be very different in many ways, yet they meet and work together in an organization whose existence is predicated on principles of solidarity, team effort, and mutual support.

The dynamics and values of ICSOM often parallel those within the symphony orchestra itself; no member is unimportant, and none can stand alone. No member orchestra can afford to isolate itself and remain aloof from united support, certain of survival as others succumb. No orchestra has achieved improvements over two decades solely on its own enterprise, knowledge, and unity. The same collaboration which won the gains of the past must help defend and retain those gains today.

ICSOM is a volunteer organization supported entirely by a voluntary dues structure. The quality of services it offers varies in direct proportion to the involvement of its membership. It will falter in direct proportion to apathy and complacency; it will flourish in direct proportion to enthusiasm and dedicated participation.



Four Senza Sordino editors spanning nearly 30 years of Senza history were in attendance at the 2000 ICSOM Conference: Henry Shaw (1972-82), Tom Hall (1982-86), Marsha Schweitzer (1996-present), and Robert Levine (1993-96)



I began playing trumpet with the Los Angeles Philharmonic in 1962, the year ICSOM got its start. My, how things have changed. I remember how the AFM treated ICSOM and our members before we became a conference. Without ICSOM, where would the symphony orchestras be today? Many young people haven't the slightest clue how conditions were in the "good ol' days."

*Irving Bush*

*LA Philharmonic trumpeter and personnel manager, retired  
Local 47 (Los Angeles) board member*



When I think about the early days of ICSOM, the only thing that sticks in my mind is how fed up we were with the union, at least Local 77 (Philadelphia), and all of us thought that ICSOM was going to be a breakaway from the union.

The biggest thing I'm proud of is the starting of the Emeritus program. I remember going to a conference when Fred Zenone was the chair and making my push for the program and how many people had reservations about it being too much trouble or costing too much. Over the years I was delighted to see so many of those same people who were opposed become members of the Emeritus. It's proven to be a very popular thing for us old-timers.

*Abe Torchinsky*

*Philadelphia Orchestra tubist, retired  
ICSOM Emeritus Program Director*



I was playing in the Rochester Philharmonic while at the Eastman School of Music. This was my very first professional orchestra job and of course I wanted to make a good impression. Erich Leinsdorf was working with the strings on a particularly thorny passage. He stopped and turned to the violins indicating a very specific bowing he desired. We repeated the passage—I was on the sixth stand, first violins—but I goofed on the revised bowing. Leinsdorf stopped the orchestra, and I ducked behind the stand and started to "put in bowings." Suddenly I heard this stentorian voice booming out about "the sixth-stand player is not getting it right." My stand partner nudged me saying, "Jerry, he's talking to you!" With the great (and very intimidating) Erich Leinsdorf talking to a scared-stiff 20-year-old in his first season—I was petrified! I did manage to look up and he was staring directly at me! Thus my indoctrination into the orchestra world.

*Jerome Landsman*

*Grant Park Symphony violinist, retired*



*"Voicings" graphic design and concept by Michael Gorman and Norman Foster  
(bass and clarinet, respectively, of the Honolulu Symphony)*

This is to inform you that my beloved husband, Charles Weiser, retired member of the St. Louis Symphony Orchestra, passed away after battling cancer on August 7, 2000. He was a longtime member of his musicians' union and ICSOM, a fighter for musicians' rights and a lover of classical music. A viola chair was named after him in his university orchestra because of the great respect in which he was held, and when the St. Louis Symphony visited the Southern Illinois University-Carbondale auditorium to perform, they dedicated their performance to Charles.

*Nancy Weiser*



Many years ago we were rehearsing with the then-called Portland Symphony on the stage of the Civic Auditorium. There was a very large loading dock door that had no weather stripping of any kind. There was at least an inch of space that allowed the wind (it was the dead of winter and the temperature was below freezing outside) to swirl onto the stage.

The conductor was a tall, gaunt, imposing figure, and he stopped the orchestra and said, "Mr. Trumpet Player, you are out of tune!" The trumpet player sheepishly answered, "Maestro, the cold wind is howling through the stage and as soon as my horn warms up, it will be on to pitch." The Maestro then snorted, "Well, you should have been here half an hour early to warm up your horn . . . and if the weather warrants it . . . TWO HOURS EARLY!"

The point being: ICSOM, the AFM, and musicians the world over have demanded better working conditions and respect from employers.

*Herman Jobelmann*

*Oregon Symphony bassist and personnel manager, retired  
former President, Local 99, Portland*



You have requested submission of material relevant to the history of ICSOM. I apologize for my tardy response. I am an old coot of 82 years, and I am now in the procrastination stage of my life, enjoying each day of my existence, and neglecting some important matters until my conscience (plus New Year's resolutions) says MOVE!

Serge Koussevitzky invited me to join the BSO in 1940. I was 21. Circa 1950 my close friend and colleague in the Boston Symphony, George Zazofsky, and I had lunch in New York with Harold Gomberg, then principal oboe of New York Philharmonic; another member of NY Philharmonic whose name I can't recall; Mason Jones, then principal horn of the Philadelphia Orchestra; and another member of that great orchestra. The six of us discussed the need for communication among major orchestra members especially, and all professional players generally. I was chairman of the BSO orchestra committee at the time and Associate Principal Bass, and Principal in the Boston Pops. George was of course one of the leading violinists in the orchestra.

At the New York lunch we talked informally about the lack of national coordination of basics like rehearsal time, recording rates,

*(continued on page 15)*

## Comparative Growth in Orchestral Salaries

CPI (base 1967=100):		79.5				125.3			
ORCHESTRA	1952	1952	1962	1962	Real Sal Growth	1972	1972	Real Sal Growth	Minimum
	Minimum Annual Salary	Salary Adj to 2000 \$	Minimum Annual Salary	Salary Adj to 2000 \$	prev 10 years % change (adj for inflation)	Minimum Annual Salary	Salary Adj to 2000 \$	prev 10 years % change (adj for inflation)	Annual Salary
Alabama									
Atlanta	1,210	7,806				9,553	39,104		2
Baltimore	1,400	9,032	3,185	18,031	100%	9,660	39,542	119%	2
Boston	4,830	31,161	8,880	50,271	61%	16,640	68,114	35%	3
Buffalo	1,882	12,142	3,388	19,180	58%	9,975	40,831	113%	1
Charlotte						3,875	15,862		1
Chicago Lyric						4,340	17,765		1
Chicago	4,505	29,064	7,500	42,459	46%	16,640	68,114	60%	3
Cincinnati	2,660	17,161	4,185	23,692	38%	11,960	48,957	107%	3
Cleveland	3,270	21,097	6,120	34,646	64%	14,820	60,664	75%	3
Colorado (Denver)	1,660	10,710				8,600	35,203		2
Columbus									
Dallas	1,600	10,323	4,500	25,475	147%	11,700	47,892	88%	2
Detroit	3,040	19,613	4,940	27,966	43%	12,855	52,620	88%	3
Florida Orch									
Florida Phil									
Florida Sym	720	4,645							1
Grant Park	704	4,542							
Honolulu						5,280	21,613		1
Houston	2,560	16,516	3,998	22,633	37%	11,180	45,764	102%	2
Indianapolis	1,400	9,032	2,250	12,738	41%	7,980	32,665	156%	2
Jacksonville									
Kansas City	1,560	10,064	3,474	19,667	95%	5,300	21,695	10%	1
Kennedy Center									
Los Angeles	3,050	19,677	5,011	28,368	44%	14,790	60,541	113%	3
Louisville									1
Met Opera						17,595	72,023		3
Milwaukee						9,020	36,922		2
Minnesota (Minneapolis)	2,600	16,774	4,350	24,626	47%	12,192	49,906	103%	3
Nashville									
National (Washington)	2,080	13,419	4,480	25,362	89%	13,500	55,261	118%	2
New Jersey									
New Orleans	1,300	8,387	2,830	16,021	91%	7,828	32,043	100%	2
NYC Ballet									1
NYC Opera									
New York Phil	4,200	27,097	8,720	49,365	82%	17,160	70,242	42%	4
North Carolina	1,054	6,800				4,495	18,400		1
Oakland									
Oklahoma City	1,331	8,587							1
Oregon (Portland)	1,100	7,097	976	5,525	-22%	2,200	9,005	63%	1
Philadelphia	4,995	32,226	7,770	43,987	36%	17,180	70,324	60%	3
Phoenix									1
Pittsburgh	2,500	16,129	5,230	29,608	84%	13,500	55,261	87%	3
Rochester	2,640	17,032	4,125	23,352	37%	9,225	37,761	62%	2
St. Louis	2,214	14,284	4,380	24,796	74%	10,965	44,884	81%	2
St. Paul Chamber									
San Antonio	1,470	9,484				5,760	23,578		1
San Diego									1
SF Ballet									
SF Opera									
San Francisco	2,200	14,193	4,010	22,701	60%	13,720	56,161	147%	3
Seattle						6,800	27,835		1
Syracuse						3,960	16,210		1
Toledo									1
Utah	\$892	5,755							2
Virginia									
AVERAGES	2,221	14,328	4,741	26,840	87%	10,311	42,205	57%	2

### NOTES:

- 1) Inflation adjustments are based on the Consumer Price Index for All Urban Consumers (U.S. city average, all items, not seasonally adjusted). Different regions may have different inflation rates. Thus, the figures in this chart are approximations only, for general comparative purposes, and should not be relied upon to assess the progress of a particular orchestra.
- 2) Sources: Annual ICSOM Wage Charts as published in Senza Sordino, and AFM Symphony Wage Charts (ICSOM and ROPA), supplemented with data provided by individual orchestras.



In Vol. 1, No. 2 (March 1963) of *Senza Sordino* there appeared a narrative article describing a purported orchestra committee chairman of that era. It is reprinted here, followed by a modern-day story about twelve minutes in the life of a modern-day committee chair. Both stories have a very large tongue in a very big cheek, but they do show how much has changed in our perception of the role of the committee chairperson—and to whom he/she answers.

## AN INTERVIEW

*In the first issue of SENZA SORDINO we promised our readers that there would be a profile of a Committee Chairman in the second issue. Due to several factors, chief of which is our own sloth, we were unable to fulfill this promise, but we have done the next best thing: we hereby print an interview with a prominent committee chairman. We hope you will accept this temporary substitute, and find it instructive and even heart-warming.*

I journeyed, one cold day last week, to the busy metropolis of Capitol City. I had an appointment to meet the Chairman of the Capitol City Symphony Orchestra Committee. As is well-known to all musicians, the Capitol City Symphony is famous for its long record of labor peace—in the past twenty years there has not been a single dispute over wages or working conditions. It was because of this enviable record that I made the long trip, in hopes of discovering, from the Committee Chairman, the secret of this marvelous achievement.

As the readers of this journal are no doubt aware, the Chairman of the Capitol City Orchestra Committee is Mr. Wolfgang Klopff. He has held his post as Chairman without interruption for twenty years.

I found him in the lobby of the hotel where I had a reservation and was immediately struck by his charm and force of personality. He is an enormous gentleman with a soft, flabby handshake and a disconcerting habit of never looking one in the eye. He greeted me jovially and gently propelled me into the hotel bar. He slid oleagiously into a booth and I took up my position opposite him. After ordering drinks for both of us, he made some inconsequential remarks about the weather and creeping socialism, and we got down to business.

Mr. Klopff was only too glad to discuss the affairs of the orchestra, and took a pardonable pride in his own part in the establishment of the labor-management Nirvana that exists. I asked him about his role in this remarkable state of affairs and he was direct and to the point.

"Twenty-three years ago," he began, after taking a thirsty swig of his Rob-Roy, "this orchestra was wracked by an especially nasty labor dispute. The men, who were being paid \$50 a week, were asking for a three dollar raise and fringe benefits and . . ."

"What were the fringe benefits?" I inquired, and he replied, mangling a toothpick, "Oh, they were demanding toilet facilities, or some such damn-fool thing. At any rate, things got kind of nasty,

## Evolution of the Committee Chair 1963 - 1999

and the Orchestra Committee was obviously the root of the trouble. In my capacity as President of the Board of the Orchestral Society, I . . ."

"I beg your pardon," I interjected, almost slopping my martini, "did you say Pres . . ."

"Of course!! My family has been the orchestra's heaviest contributor for decades. It was only natural, therefore, that upon graduation from high school I should automatically assume the duties of my father, and *his* father before him."

I nodded; the logic of this was unassailable.

"Be that as it may, the orchestra members won. We compromised, of course, and gave them a *two* dollar raise and a chamber pot, but it was a serious blow to the Society and damaged its image almost beyond repair.

"It was clear to me that there was only one way to solve this problem so that it would not recur. I, therefore, used my not inconsiderable influence to get myself appointed as a member of the orchestra. I had studied the accordion as a child, and when I pointed out to the conductor of the orchestra that it did not *have* an accordion player, and reminded him that his contract was coming up for renewal shortly, he realized immediately that what the orchestra needed was an accordionist. I was hired on the spot.

"I will not go into the complicated story of how, within a period of a mere two years, I became Chairman of the Committee, nor how, by the simple expedient of donating \$200,000 to the union treasury, I became President of the Local—suffice it to say that these events transpired.

"It was now a relatively easy matter to rewrite the bylaws of the Orchestra Committee so that such anachronisms as majority rule, ratification, etc. were expunged. The Chairman *became* the Committee under the new setup, and the new era of peace was entered upon."

Mr. Klopff settled back in his cushions. His flesh, inside his Italian silk suit, seemed to spread until it filled the entire seat. He beckoned the waiter, who responded with such subservient alacrity that I remarked to my host that he was obviously well-known here to command such service.

He looked surprised at my comment, then laughed genially. "I quite forgot, you two don't know each other. This fellow is Tomkins, our first horn player. He works here to make ends meet; poor devil has financial problems, I don't know *how* he manages!"

"But as first horn player, he must draw a fine salary," I protested. Mr. Klopff gave me a look of stern rebuke.

"ALL my players get scale !! We don't encourage any over-scale nonsense here! Right, Tomkins?" He swung to the waiter, who almost dropped a glass in his fright.

"Y-yes, sir," he stammered, and then quickly recovering, resumed his fawning posture.

"What is scale?" I asked, more impressed than ever with the acumen of the man opposite me.

"Why, \$52 a week, of course. I am quite proud of the fact that we have not had a single cut in the minimum in the twenty years I have been in charge! I fancy that the men are rather grateful to me for that. Right, Tomkins?"

This time the frightened first horn player *did* drop a glass. It splintered on the carpet, and its contents spilled over my cuff.

"Damned Idiot !!!" my host exploded. Tomkins dropped to his knees and hastily mopped the injured cuff. The plump man now turned to me and remarked on the abominable waiters that were available these days. I had to agree. Mr. Klopff's contempt was contagious, and I looked down with loathing at the trembling fool at my feet.

"But how is it that your musicians stay here when they can get more money elsewhere?"

"Quite simple really. In my capacity of Orchestra Manager ..."

"You mean you are also Orchestra Manager?" I exclaimed in awe.

"Yes, indeed," he replied, and then almost with modesty, "and, I might add, also *Personnel* Manager. As I was saying, we Orchestra Managers, as you no doubt know, all belong to an Orchestra Managers Association. In the Association we have, of course, a "blacklist" —that is, a list of known troublemakers in various orchestras. I have, quite simply put the entire personnel of the Capitol City Orchestra on the blacklist! No other orchestra in the country will hire them."

I was struck speechless by this stroke of genius, and could only murmur, "Incredible."

"You see," he continued expansively, "it has been my entire goal to create a tight ship here. A tight ship is a happy ship. Right, Tomkins?"

Tomkins, who was just rising from his menial task, recoiled as if struck, and whimpering his "yessir" again, retreated in confusion.

"You must remember," my host said in a more confiding tone, "that the thing that is paramount in an orchestra is *image*. The *image* of the orchestra in the eyes of the public, in the eyes of the ticket-holders, in the eyes of the rest of the union members, etc. The *image* of the Capitol City Orchestra used to be no better than that of any of the other orchestras in the country who are constantly wrangling in public with their managements and their unions. I like to think that I saw the importance of image even before it was discovered by Madison Avenue. The public image of our orchestra *now* is of a *tight ship*!!"

There was no longer any doubt in my mind that I was face to face with one of the great men of our age. It was astonishing that one man, with nothing but his own vision, and thirty million dollars, could have created this paradise!

I was about to grasp his hand and falteringly express my admiration, when he suddenly broke off our discussion.

"I'm afraid I must go now," he said abruptly. He took a five-

dollar bill from his pocket and threw it to the table. It obviously included a generous tip for the obsequious Tomkins. Comprehension suddenly dawned.

"Now I understand!" I cried, "You are like a — a *father* to this orchestra!"

Mr. Klopff beamed. "Exactly," he said. "You've put your finger on it exactly."

He rose from his seat—a difficult feat, considering his enormous bulk—and shook my hand.

"I'm glad you came to see me. I hope you will write me up in your newsletter. What's it called? Ah yes, *Mit Dämpfer*, that's it.

"Well, I really *must* run; I'm conducting an all-Wagner program tonight." He waved cheerily and waddled into the night.

I took four dollars from my pocket, placed them on the table, and put the five-dollar bill in my wallet. I do not believe in coddling waiters.

Robert Coleman  
Chicago Symphony, retired  
Senza Sordino Editor 1962-63

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## FREEFALL TWELVE MINUTES

The call came at 5:30 p.m.

I was sitting, slouching really, on a tall stool next to the kitchen counter. The garbage cans were in from the street. The dogs were fed. Outside, they strained against their chain leashes making enough racket to wake the dead. A pet rabbit, my daughter's, chewed nonchalantly on a blade of grass barely six inches from the dogs' bared incisors.

My wife fussed over dinner as I lifted a glass of Scotch to the memory of the day's endless rehearsal ...

... just another day in Paradise.

"Hello. Alan?" The voice asking for confirmation was vaguely familiar.

Not many solicitors ask for me by name. "Man Of The House" maybe, or "Occupant," possibly, but never "Alan." So, I had reason to suspect that this might be a personal call ... my first of the day. I looked longingly at the Scotch waiting for me at the bottom of the glass.

"Yes," I announced to whomever it was at the other end of the line, "...it is I, Alan." The voice, undaunted, surged ahead. It had assurance. It had purpose. It knew me by name. A dubious combination, I thought ... bad news for sure.

(continued on next page)

"Alan, this is ... Zola (named changed to protect the innocent)." I listened, watching my wife struggle to get dinner on the table.

"Zola! Zola!" I answered in my best stage whisper, "I told you never to call me at this number ... especially while my wife is struggling to get dinner on the table."

My wife barely turned from her chores to give me the "eyes-rolled-up-in-your-head" look. You know the "eyes-rolled-up-in-your-head" look. It tells you dinner is on the table, and you had better get off the phone and rescue the rabbit before you even think of tilting the Scotch out of the glass.

The phone voice paused, but only for an imperceptible instant. When you have grown as demented as I have from playing in symphony orchestras for as many years as I have, you get used to the "imperceptible pause." It comes with the territory of dementia. After a while you crave the imperceptible pause ... life becomes meaningless without it.

"Alan," the voice of Zola persisted, "I called to tell you that you have been elected to the orchestra committee ... Congratulations ... or maybe, condolences are in order."

Zola gave me the gory details of an election in which I joined four of my colleagues on the orchestra committee. My campaign, based upon a promise to embezzle, cheat, defraud, sell out, lie, steal, misrepresent, had successfully persuaded my colleagues in the Los Angeles Philharmonic of my superior qualifications to represent them.

Another "eyes-rolled-up-into-head" look from the direction of the dining room table convinced me that the phone conversation was over. I thanked Zola for the bad news, and said my good-byes. No sooner had I made myself comfortable at the dining room table, full glass of Scotch in hand, than the phone rang again.

"Hello," I said in my best "make-it-good-and-make-it-fast" voice.

"Alan?" the voice queried at the other end of the connection.

Twice in one night with the first name, I thought with concern for my vanishing anonymity.

"Yes ... none other, in the flesh," I responded.

"This is Moses [name changed to protect the gullible]." The angry voice of another colleague from the orchestra floated into my eardrum, "I called to complain about the absolutely lousy job you are doing on the committee ... GOOD-BYE!"

The phone went dead.

"What was that about?" my wife asked as I sat at the dinner table for the second time that night.

"I think I just broke the committee record for incompetence," I said, glancing at my watch.

It said 5:42 PM.

*Alan Goodman  
Los Angeles Philharmonic bassoonist  
not ever Senza Editor (so far)*



*Here is the platform upon which Mr. Goodman ran for election to the orchestra committee:*

#### CANDIDATE STATEMENT

I wish to announce that I, Alan Goodman, am running from the orchestra committee.

Many of you who were here when I last served on an orchestra committee are dead. You who are dead know who you are. I would appreciate your not encouraging those still living to vote for me with your lurid reminiscences of graft, corruption, money laundering, underhanded double-dealing, and plain old lying under oath.

I have come to this sad pass in my life only because the graft I received during my last go-round as a committee member has run out. This, ladies and gentleman should be a lesson to each and every one of you ... inflation eats up everything including tax-free graft. In defeat, perhaps you might still allow me to fondle the orchestra general fund just for old time's sake.

When not elected I promise to not gum up the works with logic, common sense, decency, and courtesy. I will not ... if not elected ... abrogate the contract when expedient. And if called upon to accommodate reasonable demands by management, I will hold out on principle ... until an offer of personal gain satisfies my unquenchable need for money, fast cars, and slow women.

If not elected, I will be found on Castaic Lake plumb-ing the depths for the wily large mouth bass. At my age ... much more realistic than slow women.

So, those of you that have one, I urge you to vote your conscience. The rest of you, those without conscience ... like me ... are invited to my defeat party at the local pub, where every man is for himself, and the beer is on you.

I wish to thank my supporters, those foolish enough to think I have changed my self-serving ways over the years. I promise, when defeated, to belittle those crazy enough to be elected to a thankless job. My only regret is that all that opportunity for personal gain and graft will go (wasted) to someone else. Such are the vagaries of a life poorly spent.

Finally, many thanks to The Committee to Reinstitute Dishonesty, which has advocated my candidacy with rapacious eagerness. Without their loyal support, I would in all likelihood have to begin thinking about robbing piggybanks.

Thank you, humbug, and kiss my reed.

*Alas, Mr. Goodman was elected, anyway.*



## RICHMOND SYMPHONY BUY-OUT

by Marta Schworm Weldon

Executive Board Member, Local #123 — Clarinetist, Richmond Symphony  
martasweldon@world.oberlin.edu

The Richmond Symphony leadership team has made an unprecedented buy-out offer to 44% of the orchestra's musicians. Thirty-two out of 72 musicians are eligible for a one-time-only offer to quit, based on a formula of age plus years of service. An anonymous donor has given up to \$1.5 million as a "reward" to fund the early retirement plan. This is the largest single gift ever given to the Richmond Symphony. It comes just five months into the first full season of new Music Director, Mark Russell Smith.

The \$1.5 million is not enough money to cover every eligible musician and is forcing a first-come, first-served scenario.

The retirement of these veteran musicians will greatly diminish the institutional memory of the RSO. A meager number of Board members and musicians will remain who have been engaged with the RSO since 1985. The ensuing chaos in orchestra personnel will take several seasons to resolve as auditions are held for each of the vacated positions.

### BUY-OUT PLAN

Management states at the outset that musicians' "decisions to retire and participate in the Plan are purely voluntary [emphasis in the document]."

Eligibility is offered to both core and per-service musicians who have 25 or more years of service or whose combined years of service plus age equals 70 or more as of June 30, 2001.

For core musicians, the buy-out equals \$75,000 plus two percent (2%) of the 2000-01 base salary times years of service. For per service musicians the formula is \$25,000 plus two percent of the 2000-01 contractual service guarantee times the contractual per-service rate.

Payment for core musicians will be in three parts: two lump sum payments in the first two calendar years equaling about two thirds (2/3) of the benefit, and the final one third (1/3) spread out over three-year period. Per-service buy-outs are paid in one lump sum.

Musicians have from March 15, 2001, through March 15, 2002, to decide to take the offer. The decision to retire is irrevocable. Secondly, each musician in order to receive buy-out money must sign an "Agreement and Release" form. This releases the RSO from the Title VII Civil Rights Act of 1964, the Fair Labor Standards Act, the Family and Medical Leave Act, the Age Discrimination in Employment Act, the National Labor Relations Act, and the Employee Retirement Income Security Act, among other things. Each musician also signs away the right to ever again be a contracted musician with the RSO.

Core musicians must serve a "consultancy" period with the RSO in the third year of buy-out payments. A joint committee agreed upon by the union and RSO will determine consulting services. Management anticipates that this will include quarterly

meetings by person or by phone for up to ten occasions per year.

Finally, all participating musicians will be placed on top of the RSO substitute players lists, if they so desire and subject to the Master Agreement.

### CHRONOLOGY OF EVENTS

On December 20, 2000, Michele Walter, Executive Director, met with Michael Lisicky, President of Local #123, and Laura Roelofs, Chair of the Orchestra Committee. She informed the players that an anonymous donor had come forward with a "grant" to offer seasoned veterans of the RSO a "retirement" package. Ms. Walter wanted "advice" as to how to handle the musicians. This was to be a "good thing" for the orchestra.

Mr. Lisicky and Ms. Roelofs felt compelled to make the bombshell announcement to RSO musicians and began seeking legal counsel from the SSD.

Reaction from Robert Levine, Chairperson of ICSOM, was swift. In a letter dated December 23 to Michele Walter, Mr. Levine wrote that the buy-out would be "a very bad idea, and one that will be harmful to the Richmond Symphony's short-term and long-term health." He wrote that this was a very inadequate, inefficient and shortsighted way to handle job performance. Regarding the RSO musicians' appeal to institute a program for funding continuing education for the players instead of the buy-out, Mr. Levine said, "Such a program could garner national attention for the Richmond Symphony—and such attention, unlike what you are now receiving, would be overwhelmingly positive."

On December 22, each RSO musician received a letter announcing, "We are very pleased ... to be able to make a significant financial offer to assist musicians who have dedicated many years of their lives to music making with the Symphony and who wish to make a change at this stage in their careers." Also included was a "Personnel Data Confirmation" form requiring each musician to confirm date of birth and hire date.

The RSO Negotiating Committee asked for a January 6 meeting with Mark Russell Smith, Music Director, Michele Walter, Executive Director, and Marcia Thalhimer, Board President. The musicians demanded to know the exact terms of the buy-out.

The players asked if management had considered reapportioning the money for priority items discussed in the negotiations of August, 2000. These included the addition of core positions, expanded musical repertoire, or expanding the length of the season. Management said no, they were given a clear agenda by the donor. The players asked if management was aware of the enormity of the decision each eligible player would have to face, that it could mean the end of playing careers in Richmond. Management countered with a statement that this is the decision players have to make each and every season with the Richmond Symphony; in reality musicians only have the current contractual year to count on.

(continued on next page)

(RICHMOND BUYOUT – continued from page 13)

Mark Russell Smith stated that the buy-out offer and a musician's performance were separate issues, this was "not an artistic issue."

Perhaps the most critical questions from the musicians were in regards to an ongoing Strategic Planning process initiated by a June, 1999, grant of \$200,000 from the Mellon Foundation. Management revealed the buy-out had been in planning stages for 18 months, all during the Strategic Planning discussions and during the Music Director search of the 1998-1999 season.

Musicians gave over 500 hours of volunteer time serving on joint committees with board and staff members. Forty-one initiatives for a new Strategic Plan had been developed. As a result of the enormous cooperative effort put forth the RSO was awarded an additional three-year \$700,000 grant in June, 2000 by the Mellon Foundation.

A basic premise of the "new collaboration" was that it would be "transparent and different." Musicians asked why the buy-out plan was not presented at any time during the Strategic Planning discussions or even during the recent contract negotiations. Michele Walter reportedly replied, "I have no answer for that."

The sense of betrayal and violation of the fundamental tenet of openness of the Strategic Planning process was palpable. Since that time musicians have formally suspended participation citing that "avenues of communication are now damaged, and perhaps beyond repair." Under the current circumstances, discussions were deemed "a waste of valuable time."

The RSO Negotiating Committee made a formal request to bargain over the buy-out issue. Though the musicians were informed that the buy-out plan could legally be instituted without any direct input from them, management agreed to negotiate.

On January 19 the Negotiating Committee called an informational meeting for all union musicians. Following rancorous debate the Negotiating Committee stated repeatedly they would bargain in everyone's best interests and not do anything to anger the donor, possibly losing the money.

On January 26 negotiations began with Florence Nelson, Director of the Symphonic Services Division of the AFM. The Negotiating Committee managed to secure several improvements. The window to accept the buy-out was extended by one year to March 15, 2002, from the original six weeks. Secondly, the formula for eligibility would be shortened to 70 giving six more musicians the opportunity to participate. Thirdly, the musicians fought to have retired musicians eligible for the substitute player lists. Management's first offer would have no musician ever playing with the RSO again, though they still claimed this was "not an artistic issue."

The musicians put forward an alternate retirement plan benefitting every current and future RSO musician. Management refused to look at this offer. Also denied were requests to speak directly to the donor and to see the original letter outlining the donor's intentions.

On January 27 the Negotiating Committee announced the terms

of the buy-out to union musicians of the RSO. Florence Nelson outlined protective steps to take if a musician chose the buy-out plan.

The next day a front page article entitled "\$1.5 million gift a buyout offer" appeared in the *Richmond Times-Dispatch*. Clarke Bustard wrote of Mark Russell Smith's speaking in general terms "of the need to reinvigorate orchestras by replacing aging veterans with younger, more energetic musicians."

On February 1, a memo was sent from Michele Walter to the entire Board of the RSO. Incredibly, the musicians learned that the responsible body of the RSO did not know that one third of the artistic product was potentially being altered.

A second newspaper article by Clarke Bustard pointed out that while Mark Russell Smith says he does not intend to purge players, he is evaluating them this season with rotating string sections. He wrote, "Whatever each player decides to do, many predict that this gift will buy a markedly different orchestra, in both membership and character, and a very different musical scene in Richmond."

## IMPACT

As of this writing, enough eligible musicians have opted to retire that almost all of the money is committed. About 30% of the full orchestra including 20% of the core musicians will leave by the end of next season.

The emotional impact of this entire event upon most of the musicians has been staggering. For longtime veterans anger, grief, and sadness prevail. Many of these individuals feel this is finally the last straw. Some believe they can no longer effect any positive change. Others talk of the incredible commitment they have made to the institution over the years, sacrificing family obligations and financial gain. One musician said, "This organization has become an energy vampire. It is time to put the focus back on myself and my family."

The betrayal of the Mellon process and refusal of management to consider the musician's retirement plan has also been a serious factor for many in considering retirement. "When I realized this decision was not even made by the entire RSO Board it did not speak well of individual concern for the players or the institution. It certainly was not indicative of the spirit of the Strategic Planning discussions which took place all of last season." Most believe they were never given a truthful explanation as to why the buyout is even occurring. "I thought about the organization I was highly loyal to and realized it probably doesn't exist anymore, except in the memories of the musicians."

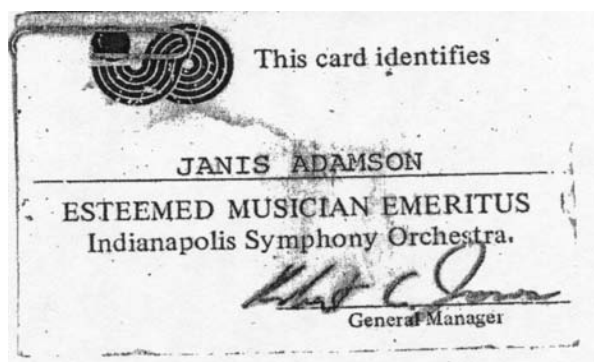
Making the decision has been extremely difficult for some. "I was forced to choose between what I may need for retirement in the future and what I love doing, playing music in a symphony orchestra."

Younger and newer RSO musicians have very mixed feelings. Some express shock and grief for the colleagues they are losing and the divisiveness this has caused. Having to sit on numerous audition committees and adjusting to so many new faces seems "freaky" and overwhelming. There is anger that the musicians' alternative retirement proposal was not accepted: "It would have

Many thanks to **Janis Adamson**, Indianapolis Symphony cellist, retired, who sent Senza Sordino a huge collection of historic photographs and notes starting with his grandparents in Latvia to his present retirement in Minnesota:

Please don't be alarmed to receive this "Book!" The invitation to ICSOM Emeritus members to submit to *Senza* put me in the mood to start all over ... Those bygone years! Full with traditions and treasures in musician's life! ... Proud! I'm very fortunate to be already 80, but with very clear head and thinking! Going through this "package" I'm sure you will find interesting "stuff." All original ... no fiction or lies ... practically my life story! From once-free country of Latvia ... I played cello with the Indianapolis Symphony Orchestra from 1956 to 1985. Those 29 years are full with exciting events and stories! All close to my heart! Never a dull moment! ...

Among the many items in Janis' collection was a copy of his Indianapolis Symphony "Esteemed Musician Emeritus" card:



been a much healthier gesture." There is serious concern for the future. Many question where enough musicians will be found to replace all the retiring part-time string players.

Others believe the donor may have had altruistic motives, but trust is now a real problem. "The morale has been destroyed; management has so little respect for us."

A few musicians left behind think this was a good idea and that older players' attitudes have obstructed growth. Even so, one player observes, "I believe this plan was designed for the spirit of the players, not the playing. The musicians who are leaving are more unhappy and disgruntled with management. I'm not opposed to the principle of asking people to leave who can't play, but rather than deal with problems, management chose a cowardly way to get a new work force."

Ultimately, no one can know how this unprecedented move in orchestral history will turn out. No matter what, this certainly is a "very sad way to do business."



(VOICINGS – continued from page 7)

travel per diem allowances, pensions, relationship with AFM, vacations, annual salaries, all negotiations, etc. Since our 3-hour luncheon was 50 years ago, I remember only the general aspects of the discussion. Managers, Board members, Guilds had their own organizations, why not the players? That was the gist of that very first meeting.

Willis Page  
Boston Symphony bassist, retired



What a change I have gone through since I started playing professionally in 1924. I auditioned for the National Symphony in the 1932-33 season that was under the Director Hans Kindler. My salary for that season was \$1,000, and I played for the first inauguration of Franklin D. Roosevelt on March 3, 1933. Soloist was Lawrence Tibbett.

As a solo bassoonist of the Cleveland Orchestra in 1937 my salary was \$125 a week. How times have changed. I have been retired since 1972 and am glad to see the progress that the orchestras are receiving due to ICSOM.

Frank Ruggieri  
New York Philharmonic bassoonist, retired

[Along with his letter, Frank enclosed a copy of his contract with the Cleveland Orchestra dated April 12, 1937. There was no mention of any pension or health insurance, but there was this provision: "... when services are rendered in Cleveland, Ohio, not more than nine services shall be exacted of the MUSICIAN in any one week, and when such services are rendered outside of Cleveland, not more than eleven services shall be exacted of the MUSICIAN in any one week." - Ed.]



After joining Local 802 in 1939, I auditioned in New York City for the Indianapolis Symphony, no curtain for anonymity, no committee—only the conductor—and I was accepted. It was an 18-week season, one week off at Christmas (no pay), no benefits of any kind. There was a one-page contract, all issues slanted toward management, no orchestra committee or shop steward; the conductor (who wrote the one-page contract) had five minutes of free overtime every rehearsal. That was fully a half hour per week free. Also no restriction on late-night rehearsals, no job security (he frequently fired musicians during rehearsals) and schedule changes at his will. All that for \$55 per week. Travel conditions were impossible!

When I retired at age 67 after 50 seasons (Indianapolis, Portland, North Carolina, Central City Opera, and 25 years in Denver), the contract was a thick, well-written document that addressed the musicians' needs and rights, our working conditions and benefits. This is a result of hard work by courageous members, our union, ICSOM, and orchestra committees. I am grateful to them all—my three-generation family of musicians has come a long way! Thank you all for your hard work.

Mildred Stubblefield  
Colorado (Denver) Symphony, retired

## Newslets

**FREE SPEECH AT THE MET**—Citing First Amendment protections, a federal appeals court on February 2 overturned a lower court ruling that barred the Hotel Employees & Restaurant Employees Union from criticizing the Metropolitan Opera as part of its effort to unionize food service workers at the Metropolitan Opera House. For two years H.E.R.E. Local 100 has been in a battle with the Met's food contractor, Restaurant Associates, which refuses to recognize the union. The workers want the Met to help them convince Restaurant Associates to unionize. [from *Work in Progress*, AFL-CIO, 2/5/01, and the *New York Times*, 2/26/01]

**WORK HARDENING**—An article by Janet Horvath, Minnesota Orchestra cellist, entitled "Work Hardening: How To Safely Return To Work After Injury," appeared in the *International Musician*, February 2001.

**ICSOM, INCORPORATED**—ICSOM's new corporation, approved by the delegates at last summer's ICSOM Conference, was registered in the State of New York on December 8, 2000. ICSOM began operating as a corporate entity on January 1, 2001. A determination letter in recognition of ICSOM's 501(c)(5) tax-exempt status was issued by the Internal Revenue Service on March 8, 2001.

**IN MEMORIAM**—Word has just come to us that Carolyn Parks, hornist of the Kennedy Center Opera House Orchestra for nearly 30 seasons and former ICSOM Treasurer, passed away on March 5, 2001. More about Carolyn will appear in the next *Senza Sordino*.



## 2001 ICSOM Conference

San Diego California

August 22 - 26, 2001

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*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.

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Affiliated with the American Federation of Musicians - AFL-CIO

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New York City Opera Orchestra  
New York Philharmonic  
North Carolina Symphony  
Oregon Symphony Orchestra  
Philadelphia Orchestra  
Phoenix Symphony Orchestra  
Pittsburgh Symphony Orchestra  
Rochester Philharmonic Orchestra  
Saint Louis Symphony Orchestra  
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# Senza Sordino

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June 2001

## ICSOM In The CyberAge

Email and the Internet have revolutionized the way ICSOM does business. Not only is it easier for the entire Board to be involved in decision-making, but those decisions can be made based on much more complete information from the field than ever before. This new ease of daily communication among people spread over a wide geographical area has also produced a new level of discourse among the ICSOM Governing Board on the philosophical issues of our business. For instance, Mary Plaine, ICSOM Member-at-Large, wrote this to her fellow ICSOM Governing Board members on May 13, 2000:

How can we hope to have any kind of meaningful voice in the future of our industry if, on one hand, orchestra committees and negotiating committees, and on the other hand, the ICSOM Conference, have no meaningful connections? I fear that not only will we not be on the leading edge of our future but we'll be stuck back in a time-warp. Rather than having a position of influence on our future and our orchestras we will become a dinosaur and a monument to the way things were. We need to recognize that our reality is a moving and changing environment and that what used to work for almost all of us is now only useful for some of us. Some orchestras are finding different ways of relating to their management and boards and audiences. We need to make room in ICSOM for all of these voices so that we can learn from each other, benefit from the mistakes and triumphs of all, and provide resources that meet a variety of challenges. We need input from the bottom up and not only to be imposing our way from the top down.

Many of the articles that have appeared in *Senza Sordino* in recent years have been spawned in the course of these enhanced Governing Board communications. Several of the articles in this issue of *Senza Sordino*, such as those on page 2-3 relating to intra-ICSOM communication, and on page 4-5 relating to differing experiences with the Interest-Based Bargaining approach to negotiations, have been written in response to concerns such as those expressed above by Mary.

It is also now possible for ICSOM's total membership to be part of this wider cyber-discussion and information sharing via Orchestra-L. Please join in. (To subscribe to Orchestra-L, send an email asking to be added to the list to [rtl@icsom.org](mailto:rtl@icsom.org).)

This issue of *Senza Sordino* marks the end of our three-part series on the history of ICSOM. We started by painting a picture of life in the orchestra world of the mid-20th Century, then described how things changed during the latter half of the century, after the birth of ICSOM. Now we conclude with a look at some of the facets of today's ICSOM.

When ICSOM was founded in the 1960s, orchestra musicians were fighting with their managements for the most basic of economic and human rights, and fighting with their unions for the most basic of union rights—among them, the right to ratify their contracts. But all these battles, like those we and all other union members wage today, were not really about rights, privileges, or money—they were about *respect*.

Now, all ICSOM orchestra musicians have the right to ratify their contracts. Managements now know that they must take their musicians seriously as major players in the life of their institutions. But most of us still do not have the full measure of respect that we deserve, from management or union, and the tenor of ICSOM conversations these days continues to lean toward finding ways to adjust our relationships with union and management to achieve a greater measure of that elusive respect.

As long as orchestra musicians continue in this basic struggle for respect, there will be a need for ICSOM. But the social, political, and technological developments that are changing our society and our industry are also changing ICSOM. What I hope will never change is the perseverance and determination of ICSOM to aggressively address the needs of our musicians caught in the throes of this evolution. Ira Glasser, the retiring executive director of the American Civil Liberties Union (founded in 1920 initially to defend the rights of labor), said this in his final address to the members of the ACLU; it applies equally to us:

We have learned, over and over again, that these struggles never end, and that it is crucial to outlast our adversaries if we mean to prevail. I invite your stamina.

*Marsha Schweitzer, Editor, Senza Sordino*

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## Duties of the ICSOM Delegates

*Adapted from an article by  
Frederick Zenone, ICSOM Chairman, 1980-1986*

We delegates are the musicians who perform in the symphony, opera, and ballet orchestras of this country. We remain performers even as we undertake additional responsibilities of labor organization. Each of us is in a position to know first hand the requirements of orchestral performers, to understand the nature of a musician's artistic and material life. This experience that each delegate brings to and takes from the conference is something that we all share.

We have responsibilities to two organizations. We have obligations to our individual orchestras, and we have obligations to ICSOM as a national organization of many orchestras. Ideally these responsibilities are always parallel.

To our home orchestras we are responsible for *teaching and sharing the knowledge we gain* about negotiations, pension plans, fringe benefits, working conditions, electronic media activity, and many other topics. We are responsible for *gathering and reporting specific information* our orchestra directs us to get from other orchestras about working conditions, artistic matters, labor-management relations and their implementation. We are responsible for *informing the conference* of the concerns of our own orchestras.

To ICSOM we are responsible for carrying out the administrative duties of *collecting and processing ICSOM dues, directory and wage chart information, AFM Strike Fund contributions, and conductor evaluations*. We are responsible for *preparing reports* for *Senza Sordino* and the ICSOM Bulletin. We are responsible for *maintaining liaison* with major committees and with other orchestras.

These are the workaday duties that keep our organization operating. But the real life and energy of our organization is the reciprocal exchange of ideas among orchestras and between each orchestra and ICSOM leadership.

It is each delegate's responsibility to establish within the member orchestra the dialogue and discussion that enables the delegate to effectively represent that orchestra at conference and throughout the year. Delegates are constantly asked for opinions on issues. The conference wants to hear not only the individual's personal opinion but also that of the orchestra represented. If we have been listening to our orchestra, and if we have been convincing with our colleagues, these opinions are likely to be the same; if they are not, the difference must be noted. It is the delegate's responsibility to try to convince the conference of the validity of that opinion, but the delegate must also be willing to share conference decisions with the orchestra back home. We must be willing to take back convincing and informed opinion that may be different from that with which we came.

Too often delegates return to their orchestras with the message, "I have been to the annual ICSOM conference and I am convinced." This is not a position that will enlighten or persuade an orchestra.

## Duties of the ICSOM Members-at-Large

*As articulated by the ICSOM Nominating Committee*

Members-at-Large are responsible for maintaining the flow of communication between member orchestras and the Governing Board by regularly contacting delegates assigned to them.

They may be called upon by the ICSOM president to undertake special communications as necessary to secure or pass on information or to urge delegates to take some action.

They participate in discussions and decisions of the Governing Board regarding policy and action, and to this end they are expected to maintain communication with other Governing Board members via telephone and email.

At least once a year, usually in late winter or early spring, and usually in New York, the entire Governing Board, including the Members-at-Large, meets to discuss major issues and conference planning.

The entire Governing Board also attends the annual ICSOM conference and holds pre-conference and post-conference meetings in addition to meeting as necessary during the conference.

Among the criteria applied by the nominating committee are candidates' personal abilities, experience and activity in ICSOM, compatibility with ICSOM policies and personnel, and willingness to serve not only as Members-at-Large, but also to run for and to serve in executive positions when vacancies occur. Balance of orchestra size and diversity on the Governing Board is also a consideration.

*ICSOM's four Members-at-Large will be elected at the 2001 ICSOM Conference in August.*

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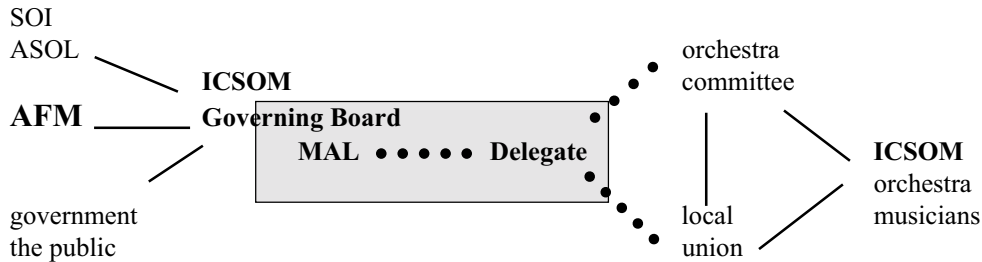
Few people at conference or at home will act as a result of such a statement. Because we are a rank-and-file organization, and because we do not make agreement a condition of membership, our single most effective tool is persuasion. We must have the power to persuade and the willingness to be persuaded.

We have been designated by our orchestras as leaders and activists. ICSOM asks us to affirm and reaffirm that position throughout the year. We are the voice in our orchestras of American orchestra musicians united on a national level. We are the persons who must constantly examine the effect our orchestra's action will have on other orchestras. Each of us must be a leader, an organizer, a conduit of information, the conscience of a movement of caring, and involved and active musicians who insist on improving the institutions through which we produce our art.

# Communicating — ICSOM-Style

## *The ICSOM Delegate – Connecting the Dots*

### ICSOM Lines of Communication



ICSOM has two formal modes of direct personal communication: the annual conference and periodic communications between the ICSOM Delegate and the Governing Board Member-at-Large (MAL) who is assigned the job of keeping in touch with the Delegate's orchestra.

The narrow straits in the day-to-day passage of information are between the ICSOM Delegate and the ICSOM Governing Board Member-at-Large. It is helpful for the ICSOM Delegate to be either a member of the orchestra committee or fully informed of committee activity, and thus able to relay detailed information and articulate the orchestra's feelings and needs to the rest of the ICSOM community. Your ICSOM Delegate is your link to the national community of orchestras. A good line of communication between each orchestra member and his/her orchestra committee, and between the orchestra committee and the ICSOM Delegate, will allow your Delegate to communicate for you with the efficiency of a fiber-optic cable, not of a string tied to two tin cans.

After the annual Conference, the lines of communication work in the other direction. ICSOM Delegates are encouraged to report ICSOM Conference activities not only to your orchestra, but also to your local union board.

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## **2001 ICSOM Conference**

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## INTEREST-BASED BARGAINING:

### Success In Minnesota

by Mina Fisher

*ICSOM Delegate, Minnesota Orchestra*

Historically, our Board has been very supportive financially and has worked hard to ensure the orchestra's future with an impressive endowment, but has neglected to understand the artistic goals of the musicians. The Board's unfortunate decision in the early '60s to change the name (from the Minneapolis Symphony Orchestra) and subsequent decisions not to market and promote the orchestra through recordings and touring led to years of stagnation and loss of reputation and prestige. Musicians found it hard to reconcile the Board's lip service to quality with its unwillingness to market the orchestra worldwide in ways that would enhance its ability to attract the best musicians, conductors, and soloists.

At one point musicians were even advised not to communicate with Board members until the orchestra committee found a way of communicating we could all endorse. But since the nadir of the 1992 strike, Minnesota Orchestra musicians have made progress in communications with its Board of Directors.

**Musicians were dealing with the ultimate powers, rather than dealing with conduits to power. Our viewpoints were listened to with respect, and consequently we could listen with respect.**

In the aftermath of the strike, federal mediators suggested that for the pension negotiations due in two years we might lessen the tensions by trying Interest-Based Bargaining. They suggested that both parties simply be introduced to the concept, then take training in it, and begin bargaining. At any point either party could decide against using IBB. After management and musicians agreed to try IBB, negotiations began with both parties stating their interests and goals for the negotiation without taking formal positions. This immediately freed both sides. The fact emerged that the Board's lawyer had repeatedly advised the Board at the beginning of a negotiation to set a wage goal and never deviate from it! This interim pension negotiation was so successful that IBB was chosen for our '96 contract negotiations as well.

The result of bargaining directly with the Board, instead of playing "telephone" with management being the conduit, was enormous. Not only did the process save time and emotional energy, it enabled the musicians to educate our Board about the importance of our artistic goals. Instead of management's communicating the musicians' viewpoint to the Board, the musicians were easily able to talk about their artistic concerns directly to Board members, thus winning the respect and confidence of Board negotiators. Musicians were dealing with the ultimate powers, rather than dealing with conduits to power. Our viewpoints were listened to with re-

spect, and consequently we could listen with respect.

Roger Frisch, a violinist in the orchestra and member of the Long Range Planning Committee, wrote of his interaction with the board, "Many of us have discovered we all pretty much want the same thing, but like a successful marriage, the only way to accomplish this goal is through open and ongoing communication. ... Many of these business leaders wished they had the unique expertise to be a professional musician, were quite willing to recognize that they did not know what it was like to be rehearsing and performing on a daily basis, and furthermore, welcomed our opinions. To be fair, those of us representing our musician colleagues were quick to point out that we, likewise, did not possess their business expertise and equally appreciated their perspective."

Negotiating musicians cautioned that there is no fairy tale ending; both sides gave up things they wanted in the negotiation. Also, they note that, had we not been in a good economic situation, the financial outcome may have not been as beneficial to us. Still the direct contact with Board members and resultant ability to educate Board members was invaluable.

The result of IBB was a respect that carried over past the successful conclusion of the agreement. After the agreement, influential Board members invited more orchestral input, and the orchestra decided to send members to meet on the Board committees. Ultimately, the Long Range Planning Committee proved to be the best match of orchestra players to the Board, the committee most likely to bring our artistic ideas to fruition. In Long Range Planning Committee meetings, the ideas of artistic excellence, repertoire, venues, touring, recording, and of course, conductor selection and performance are paramount.

**Our musicians found it very helpful to identify sympathetic and receptive Board members, and simply speak to them. Those key members of the Board often then had the vision to change the consensus.**

The energy of musicians articulating their dreams is powerful to drive and inspire Board volunteers. Not all Board members are completely sympathetic to an orchestra's artistic excellence and presence in the community. Our musicians found it very helpful to identify sympathetic and receptive Board members, and simply speak to them. Those key members of the Board often then had the vision to change the consensus.

If your orchestra is considering the IBB technique or looking for change in your methods of communicating to your Board of Directors, please contact Richard Marshall at [viola56@earthlink.net](mailto:viola56@earthlink.net) or call him at 763-546-3375 for further discussion.

✂ ✂



## INTEREST-BASED BARGAINING: In Whose “Ineterest”?

by *Leonard Leibowitz, ICSOM Counsel*

I’ve been bad-mouthing “IBB” for some time now. Nevertheless, I’m not completely satisfied that I have clearly articulated the reasons for my opposition, and why I believe the process to be actually harmful. Thus, I thought that if I forced myself to write this article, it would help me to clarify my own thoughts and hopefully help musicians with another perspective when they are contemplating agreeing to engage in it.

First, let me get a couple of observations off my chest—even though they neither prove nor disprove anything definitively. They are, however, instructive and, I hope, thought-provoking.

1. Each time I attend a session at which the IBB process is being described (and proposed), not a single instructor has ever actually negotiated a collective bargaining agreement; at least not as an advocate.

2. Virtually all the instructors are mediators. One must understand that a mediator’s role is different from that of an advocate. A mediator’s job is to try to have the parties reach an agreement—any agreement!—not necessarily the *best* agreement for either side, just an agreement.

The advocate, whether it’s the lawyer, the union officer, or the negotiating committee, is supposed to be trying to get the *best* agreement possible under the circumstances. Anyone who doesn’t care about the quality of the contract can easily reach an agreement.

Thus, it is understandable that the IBB process was invented by, and is being pushed by, mediators!

3. Invariably the suggestion to engage in the process comes from management. Indeed, the American Symphony Orchestra League has been trumpeting the process as the revolution of the new millennium. If this process is so great for *us*, why do *they* love it so much?

On more relevant points, my concern begins with my opinion that the theory of IBB appears to be based on a false assumption. That is, that there is something called “conventional bargaining” during which no rational discussion of issues takes place, no identification of problems, and no attempts to understand the other side’s point of view. Instead, goes the assumption, the parties merely make demands, get locked into positions, and yell at each other.

While I can’t say for sure that there aren’t any such negotiations, after thirty years of bargaining I’ve never seen one. Virtually every negotiation with which I’ve been connected involved identification of issues, more or less “rational” discussion of issues, attempts at trying to understand and compromise conflicting interests, and very little screaming and yelling.

In those negotiations, the parties caucus, discuss the issues, and come up with a proposal or a counterproposal designed to reach agreement. It doesn’t always work—but neither does IBB.

Well, one might ask, if “conventional bargaining” is just like IBB, what’s your gripe with IBB?

First of all, as I mentioned earlier, the goal of IBB appears to be to reach an agreement, and not necessarily the best possible agreement under the circumstances. Thus, and here I speak for the Union side only, our negotiators often get swept up in the overwhelming desire to reach agreement, which results in too many sacrifices being made without equivalent value in return. Witness, for example, the number of extremely long-term—very long-term—agreements which have resulted from this process in recent years. Any seasoned labor negotiator knows that the employer is the overwhelming beneficiary of long-term agreements. While I realize that our side often feels that such agreements give them a respite from the rigors of negotiations, the fact is that if you negotiated annually (God forbid) you would have a much better contract. Why? Because, almost by definition, a long-term agreement contains concessions in time which cost you money. That is, goals, financial or otherwise, which you believe should be achieved sooner rather than later, are delayed—sometimes for years. And, what’s worse, in exchange for agreeing to such long-term deals and the concomitant backloading, we usually get nothing more than ordinary improvements.

These long-term deals are dangerous for our side. That is, if the institution does better financially than expected during the term of the agreement, we can’t realistically reopen and ask for better wages. (Well, we could ask, but . . .) However,

if the employer gets in trouble during that period, you know the routine—“if you don’t renegotiate, we’re going to have to cancel the season, file for bankruptcy, etc. . . .”

But, I digress. Back to IBB. While none of us likes it (except maybe me), the best deal is usually made at crunch time—the crisis—when everyone is facing disaster. IBB is *designed* to avoid the crisis. Once again, without the crisis, you can get an agreement, but is it the best agreement under the circumstances?

I think not.

Collective bargaining is by its very nature adversarial. And, sad to say, it has to be. They have, we want, they don’t want to give. That’s adversarial. Adversaries in this sense don’t have to be hostile or confrontational, but they must acknowledge that they are coming to the table with different, often opposite, interests. If we really believe in what we want and think we deserve, we have to be ready to fight for it. IBB is giving up without a fight—for the sake of avoiding the fight—and achieving nothing more than a non-lasting peace.

There—I’ve said it. That’s my story and I’m sticking to it!

**IBB is giving up without a fight—for the sake of avoiding the fight—and achieving nothing more than a non-lasting peace.**

# ICSOM 2000 – 2001 Wage Chart

Orchestra	Weeks 00-01	Annual Minimum Salary	Seniority: 40-yr Cap if no max	EMG	Pension 40-yr Cap if no max	Pension Type	Pension Based on Per/Min	Vacation Weeks
Alabama	41	27,430	27,430	0	5%	AFM-EP	p	3
Atlanta	52	61,360	64,272	3,640	4.5%	AFM-EP	m	8
Baltimore	52	67,600	71,760	0	32,132			8
Boston	52	91,520	98,842	0	50,000			10
Buffalo	37	31,406	32,701	1,639	6%	AFM-EP	m+EMG	1
Charlotte	39	27,534	29,094	0	5%	AFM-EP		3
Chicago Lyric	25	44,125	47,214	0	10%	AFM-EP	p	15%/gross
Chicago Sym	52	92,040	101,309	0	53,000			8
Cincinnati	52	78,910	80,470	3,640	22,000+6%	AFM-EP	m	9
Cleveland	52	88,920	99,320	0	40,000			9
Colorado	42	33,726	35,406	2,520	7%	AFM-EP/DCP	p	4
Columbus	46	46,000	47,610	0	6%	AFM-EP	p	4
Dallas	52	67,600	69,680	6,760	4%	AFM-EP	m	9
Detroit	52	83,100	86,740	1,534	30,000+6%	AFM-EP		9
Florida Orch	36	27,210	29,550	180	6%	AFM-EP	p	3
Florida Phil	39	35,325	36,300	0	8%	AFM-EP	m	0
Grant Park	10	10,187	10,573	869	11%	AFM-EP	p	0
Honolulu	33	26,400	27,885	0	5.5%	AFM-EP	p	none
Houston	52	66,040	68,120	3,900	30,000+4.5%	AFM-EP		9
Indianapolis	52	60,580	63,700	0	34,080			8.5
Jacksonville	38	31,616	33,326	0	4.5%	AFM-EP	p	4
Kansas City	42	30,902	30,902	1,302	5%	AFM-EP/401a	p	2
Kennedy Center	29	45,442	48,773	0	10%	AFM-EP	p	7% of personal scale
Los Angeles	52	91,260	96,850	2,000	49,532	+AFM-EP	m	10
Louisville	41	28,975	29,611	1,025	2.168%	AFM-EP	m	4
Met Opera	52	81,016	81,016	0	60%		p	10
Milwaukee	44	53,372	54,932	484	6%	AFM-EP	p	6
Minnesota	52	79,430	82,030	3,640	7%	AFM-EP	m	9
Nashville	39	26,162	26,162	0	5%	AFM-EP	m	3
National	52	82,810	95,810	0	45,000	AFM-EP	m+sen.	8
New Jersey	35	35,875	37,131	1,225	10%	AFM-EP	p	2
New York City Ballet	30	47,070	50,445	0	13%/gross	AFM-EP	p	4
New York City Opera	29	36,705	40,475	0	11.5%	AFM-EP	p	4
New York Phil	52	92,300	99,892	0	49,000			9
North Carolina	42	38,304	39,354	0	8.5%	403(b)	m	24 days
Oregon	43	39,699	39,699	521	8.5%	AFM-EP	p	17 days
Philadelphia	52	91,520	98,020	0	50,000			10
Phoenix	38	33,680	35,160	0	4%	403(b)	m	3
Pittsburgh	52	85,280	88,400	0	37,523			10
Rochester	40	34,200	35,400	0	4.5%	DCP	m	3
Saint Louis	52	73,645	78,845	0	36,000			8
Saint Paul Chamber	38	59,394	60,994	1,200	10%	AFM-EP+403(b)	p	4
San Antonio	39	31,200	32,760	0	7%	AFM-EP	p	4
San Diego	38	24,720	26,880	1,200	8%	private	p	none
San Francisco Ballet	21	32,478	33,865	907	10%	AFM-EP	p	13% of base
San Francisco Opera	29	57,748	60,855	2,012	9.5%	AFM-EP	p	4
San Francisco Sym	52	90,220	95,940	1,560	44,000			10
Syracuse	38	25,645	26,245	0	.0047	private	p	4
Utah	52	45,800	47,360	0	8%	AFM-EP/403(b)	m	9
Virginia	41	22,131	22,623	0	5.5%	AFM-EP	m	1

# (compiled by Treasurer Stephanie Tretick)

Relief Weeks	Notes	Orchestra
none 4 services, addl 6 svc string/2nd wind/2nd brass 16 services 1 of the 10 vacation weeks none	Salary incl \$20/wk overscale for all players.	Alabama Atlanta Baltimore Boston Buffalo
17 services 1 opera relief, prin & asst.prin 2, plus 1 subscription & 2 summer programs 16 services for strings 1 week	Guar. pen. min. = 45%/base for 30yrs at age 65. All strings paid at least \$20/wk overscale.	Charlotte Chicago Lyric Chicago Sym Cincinnati Cleveland
7 svcs 6 services personal leave 12 string services 8 services for strings & 2nd winds 8 stg svc, 4 ww br & perc svc + 8 pers lv svc for all		Colorado Columbus Dallas Detroit Florida Orch
12 svcs strings, prin & 2nd wwnds & 2nd brass none 6 days/yr, cum to 12 paid days none 1 svc, 7 others during December		Florida Phil Grant Park Honolulu Houston Indianapolis
6 svc none none + 1 week strings, 2nd winds none	Figures approx. 3 contracts: opera,ballet,show. All non-titled stgs paid addl' 1.5% of scale.	Jacksonville Kansas City Kennedy Center Los Angeles Louisville
3 personal days 8 services 6 maximum (on seniority) + 7 strings 4 services 1 week + 1 week for strings	Salary does not include rehearsal or radio pay.	Met Opera Milwaukee Minnesota Nashville National
none none none 1 of the 9 vacation weeks 5 services personal leave	Salary includes guaranteed 75 hrs rehearsal @ \$50 per hr. Base does not include rehearsal pay. Salary includes \$20/wk overscale for all players.	New Jersey New York City Ballet New York City Opera New York Phil North Carolina
none 1 of the 10 vac wks + 4 pers days & 1 day at Saratoga none 11th deferred service week possible none	Seniority is 11 services.	Oregon Philadelphia Phoenix Pittsburgh Rochester
6 day week if musician has performed 40 wks the previous season 1 of 4 = relief week for all none none none	7% AFM-EP, 3% 403(b)  Season is 38 schedulable weeks. Sal incl vac pay. Yrly contract guar = 105 perfs.+102 reh.	Saint Louis Saint Paul Chamber San Antonio San Diego San Francisco Ballet
1 opera off each fall for all 2 of 10 vac are floating & relief, 11th wk for 2nd wnds none none none		San Francisco Opera San Francisco Sym Syracuse Utah Virginia



## DUO ON THE ROAD

by Bruce Revesz

*New York City Opera ICSOM Delegate*

When I first met Fred Sautter (pictured above), ICSOM Delegate from the Oregon Symphony, six years ago at my first ICSOM Conference, we found out we had something in common other than being trumpet players. We both enjoy bicycling. Every conference thereafter we agreed we should somehow get together to do some bike touring. Well, this finally took place last August. After a flight from Newark, via San Francisco, both bike crate and I arrived at Portland where Fred was patiently waiting for "us." As soon as we loaded up for the drive to his house the conversation immediately started with not biking or trumpet talk, but ICSOM and orchestra issues. This continued while I was uncrating my bike and assembling it.

Most of the topics at this time centered around his orchestra's negotiations going on at that time, and when he disclosed that he hadn't enough time to get in bike-shape, it became clear why. However, the next day we set out for a trial ride around Sauvie Hills, a popular bicycling place. Several miles into the loop my rear tire blew loud and clear!

The next day we set out for a week of riding at various locations around Oregon. First we biked at two locations on the spectacular coast. One was a short beautiful ride inland from Florence and back. We followed this by sending a card to Florence Nelson, Director of the SSD, from Florence to Florence.

The greatest challenge we had was riding around Crater Lake, which is 6,100 ft. in elevation. Well, let me tell you, I'm accustomed to steep short climbs; however, these climbs were 3-5 miles long at 6-8% grade! The ride started out with a 2,600-foot climb and continued to be a bicyclist's ultimate challenge throughout the ride. We would bike about a tenth of a mile, stop momentarily to rest our legs and catch our breath which was necessary, considering the elevation. We would see a long half-mile hill in front of us and what appeared to look like the top, but when we arrived there we were presented with another half-mile climb! And so it went. There was very little traffic, which enabled us to enjoy the fantastic scenery. The downhills were superb, coasting at 36 m.p.h.

(Thank God my tire blew when it did back in Portland!) I finished the 34-mile loop in six hours which included over 6,000 feet of climbs; Fred decided to stop at about the 2/3 mark. We were so proud of what we had accomplished that day it put us on a high. What made this challenge somewhat bearable was the fact that every time we stopped for a real rest, our conversation got back to ICSOM and orchestras.

After a day at Elk Lake (4,500 ft. elevation) we drove through Bend, in the eastern portion of Oregon, and rode two routes near John Day. Here we witnessed a bolt of lightning hit the ground while a storm was passing far north of us and reported the fire it started. The terrain is high, dessert-like, desolate, hot, but beautiful.

We then met a threesome on a bike tour. We immediately told them of our feat riding around Crater Lake. Our egos were soon totally deflated when they disclosed to us that they were from Rotterdam and had been biking for three months from New York and not only rode over the Rockies but exclaimed how difficult the Ozark Mountains were to climb in Missouri! Each bicycle was loaded down with 100 pounds of gear, thirty of which was water!

We spent the next two days biking in Willamette Valley, a beautiful farm area south of Portland. During these rides we made the power bars palatable with fresh blackberries that were growing wild all over the place.

Most of our ICSOM conversations took place during our riding and driving, since at dinners we would always meet up with interesting people we ended up chatting with. Among issues we discussed between us was the need for orchestra manager evaluations and a health care plan of national scope for all union musicians and their households. Even though it took me 27 hours to get home due to airline equipment problems and severe weather at home, dreaming about our week of cycling made the trip bearable. We both had a grand time and are already thinking where we should tour next to continue our conversation.



On page 22 of the April *International Musician* there are two articles. The one on top of the page, "Investing in the Younger Generation," was very good, not because I was in the Band (!), but in making reference to Local #16 (Newark NJ), which is appreciated, and in pointing out the presentation of live music to the school children.

However, the second article about violinist Aaron Rosand, a member of Local 802 (New York City), was disturbing, since there is a reference to his recording with the Malaysian Philharmonic. What an extreme contrast! Promoting live music to our children with a local union band and then seeing a recording done outside our country with an American musician all on the same page. Isn't it a sad commentary on what our business has become.



Bruce shows off his rugged athleticism along the rugged Oregon coast.

Bruce Revesz  
Board Member, Local #16  
ICSOM Delegate, New York City Opera Orchestra



Hearing from my students about the Dallas Symphony flute audition recently brought back in full force the memory of my audition for the 3rd flute and piccolo chair in the Buffalo Philharmonic. That was in the spring of 1946 ... and yes, I'm really that old.

I had left my job with the Detroit public schools in the middle of a semester, much to my mother's consternation. When I came home from my job as a traveling instrumental music teacher on a Friday afternoon and announced that I was not going back on Monday, or ever, my mother wanted to know what I was going to do. Why, I was going to do what I had always wanted to do, which was to play in a symphony orchestra, and I set out to do it.

My letters to various symphonies asking about possible openings finally brought an answer from Buffalo. I was quite familiar with the conductor, William Steinberg, for he had come as a guest conductor for the Detroit Symphony on their Sunday evening radio broadcasts of "Sam's Cut-Rate Hour." The musicians spoke very highly of him, so I looked forward to the audition.

I left Detroit at a very early hour to get to Buffalo by train. By 9:00 a.m. I was seated in the Philharmonic office at Kleinhans

Music Hall, awaiting the arrival of the Maestro, who arrived, shortly followed by the personnel manager. We went to Steinberg's dressing room backstage, where I played my Mozart concerto, followed by the usual excerpts from memory. Then a piece of music was put on the stand, and I was asked if I had ever played it. I recognized the piccolo part for the Berlioz *Fantastique*, but had to admit that I had neither seen nor played it. He said they would leave the room and give me a few minutes to work it out!!

When they returned after a few minutes, I played the excerpt and he placed another on the stand ... one I did not recognize. He sat down at the piano and began to umpah, umpah ... off we went on a lovely light and bright piccolo solo. It turned out to be the lovely piccolo solo from Mozart's *Abduction from the Seraglio*.

I left Buffalo that day with a contract for the '46-'47 season ... 23 weeks at \$55 a week, scale at the time. I just realized recently that then, at the age of 22, it never even occurred to me that I might not be successful in getting a job in an orchestra.

When I heard about the audition in Dallas having 260 flutists competing for the job, it brought back memories of how simple and relaxed the Buffalo audition was. What a great way to start a 50-year career in the symphony world! And how I have enjoyed it!

Jean Harling  
Honolulu Symphony Principal Flute, retired



I thank you for using my words of corruption ("Freefall Twelve Minutes," March 2001 *Senza Sordino*), which shall live on in orchestral infamy until the world ends – or possibly until later, depending upon the musicians' proper notification of same according to the rules of the master contract.

Alan Goodman  
Soon-To-Be ICSOM Emeritus, Los Angeles Philharmonic



## Sign the Petition!

### *Pension Fund Changes Threaten Vesting and Death Benefits*

In early July the AFM-EP Fund will go to arbitration to break a deadlock between the management-side and union-side trustees concerning management's proposed changes to the Fund's vesting and death benefit provisions. The proposals would increase the vesting requirement from \$1,500 to \$4,500 per year and cut death benefits by as much as 50% for musicians not yet receiving a pension. The Fund's actuaries have assured the trustees that the AFM-EPF continues to be a strong, well-funded plan and that the proposed changes are not warranted at this time.

The union is circulating a petition and asking all concerned members to sign. The petition, including instructions, can be found at your local union or on the ICSOM website ([www.icsom.org](http://www.icsom.org)). **The deadline for submitting signed petitions is June 30.**

*"Voicings" graphic design and concept by Michael Gorman and Norman Foster  
(bass and clarinet, respectively, of the Honolulu Symphony)*

## Closing Cadence

### Carolyn Parks

*ICSOM Treasurer 1990 - 1996*

I met Carolyn Parks in the summer of 1969. We were both playing in American Symphony Orchestra Leagues' Conductors' Workshop in Orkney Springs, Virginia. That fall she moved to Washington, D.C., and our journey of personal and professional friendship began.

Her first job was with the National Ballet Orchestra. When the Kennedy Center opened in 1972, she became a member of the then freelance orchestra. From 1972 to 1978 Carolyn became involved with union activities, and was the force behind the move in 1978 that helped form the Kennedy Center Opera House Orchestra of today. When the going got tough in the negotiations, Carolyn just got more set in her resolve that the Orchestra needed a tenure contract. She pushed and pushed until a tenure contract became a reality. It was her insight to seek out the help from Fred Zenone and Lenny Leibowitz. We were introduced to ICSOM during this time. As a matter of fact, it was Carolyn who got me involved with ICSOM, suggesting that I become the delegate from the orchestra. My first conference as delegate from the orchestra was in 1986. I have been the delegate from then until now. Carolyn served as a member of the ICSOM Governing Board and was treasurer of ICSOM for a number of years.

I will remember Carolyn for her fairness and kindness to others. She never ever had unkind words about others. It was Carolyn who would always go out of her way to welcome new members to the orchestra. She was a people person.

I will miss our yearly ritual of informing anyone who would listen to us that it was almost our birthdays. We had a routine that would start in January and continue until April, our birthday month. Our birthdays were 3 days apart.

The Kennedy Center Opera House Orchestra, the AFM and ICSOM have lost a true champion. Many of us have lost a dear friend. I will miss her presence, camaraderie and humor during the endless hours of rehearsal. Godspeed, my friend.

*Nancy Stutsman*

*Kennedy Center Opera House Orchestra ICSOM Delegate*



Probably very few of us are forward-thinking enough to contemplate how we might be remembered by friends and colleagues after we leave our Earthly posts. We can only hope that those who lift a glass in our memory will do so fondly.

On March 13th, the family and friends of Carolyn Parks, Kennedy Center Orchestra member, union activist, and former ICSOM Treasurer, who passed away on March 5th, gathered in the Western Presbyterian Church in Washington, D.C., to say a final

farewell to this kind, gentle, dear friend and to express their gratitude as the beneficiaries of her union activism.

Carolyn's greatest legacy is the Kennedy Center Orchestra. Its very existence owes much to her tenacity, commitment, and hard work, and her efforts as a member of KCO negotiating committees serve as the foundation for the orchestra's current wages, benefits, and working conditions.

I first met Carolyn through our mutual involvement in ICSOM. Anyone who knew her understood that she had many different personas. The setting was important in determining which Carolyn you would encounter. At the opera house, she was a horn player and music maker. When she donned her Treasurer's robes, she was all ICSOM/union business and never spoke of music or horn playing. When she was home, the yard sale-estate sale maniac emerged, as did the relentless teaser of husband, Joe Parente. (Joe is president of Local 77 in Philadelphia.)

I hate having to write an obituary about a friend, especially one like Carolyn, not because I mourn her passing but because it would take many, many pages to say all that could be said about her. However, knowing Carolyn as I did, I'm sure it would perturb her to no end were ICSOM to waste the extra paper and ink writing about her when there are so many important issues which need to be discussed. So, it wouldn't be right for me to go much further except to say that I and the other members of the ICSOM family, past and present, all mourn the passing of Carolyn Parks and recognize her many contributions to ICSOM and to all orchestras musicians.

*Lucinda-Lewis*  
*ICSOM Secretary*

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### I. Philip Sipser

*ICSOM Legal Counsel 1968 - 1985*

I. Philip Sipser, ICSOM's first legal counsel and a pioneer in the field of arts labor law, died March 31, 2001 in New York City. He was 82. As ICSOM's legal counsel, Phil was instrumental in establishing from the beginning ICSOM's ability to call upon the power of law as well as the power of union solidarity in defining management-musician relationships, both in negotiations and in daily orchestral life.

Isidore Philip Sipser was born in Manhattan in 1918. After study at Brooklyn College and Brooklyn Law School, he entered labor practice in 1940, representing the United Brewery Workers. In the course of his career sipser also represented longshoremen, dancers, and of course, musicians.

His first involvement with musicians came in 1967 when he mediated a contract impasse between the New York Philharmonic and its players. He took no fee but accepted, from both sides, a pen and pencil set engraved "To the Heifetz of Negotiators." His future as the nation's foremost specialist in orchestral labor law was thus sealed, as more and more orchestras called upon him to nego-



tiate their contracts. ICSOM enlisted his services as its first legal counsel in 1968.

*The New York Times* called Mr. Sipser “the Moses who has led the symphony and opera musicians of this country to within sight of the promised land of milk and honey, after years of wandering in the deserts of short seasons, low pay and no vacations.”

He was active in the political as well as the legal arena—he ran three times on the American Labor Party ticket for the New York State Legislature (always losing), and refused in 1953 to tell the House Un-American Activities Committee whether he was a Communist. He participated in civil rights demonstrations and was the subject of police surveillance. “You shouldn’t have to be brave to engage in activities protected by the Constitution,” he said.

In addition to his wife Martha, Mr. Sipser is survived by two sons, two daughters (including Margaret Leibowitz, wife of ICSOM’s current legal counsel, Leonard Leibowitz), two brothers, and a sister.



### SIPSER AND ME

By Leonard Leibowitz, ICSOM Counsel

Over the course of thirty years, he was my boss, my mentor, my father figure, my partner, my father-in-law, my enemy, my competition, and the grandfather of my children. Aside from a few years during which he didn’t speak to me, he was also my friend.

He was the best labor negotiator I ever saw. That’s because he was the best problem-solver (the *real* measure of a negotiator). As I sat by his side during those early years, I was constantly astounded by his ability to resolve, to everyone’s satisfaction, issues which seemed unresolvable.

In the late ‘70s he was approached by the faculty of a local vocational college who had been notified that the school was going out of business and that they were all to be terminated. After some months of negotiations, Sipser persuaded the school admin-

istration to turn over the entire school, lock, stock and barrel, to the faculty, together with their endowment and one million dollars as “start up money.” The school continues today as a thriving enterprise.

*Phil Sipser was a titan for ICSOM. We should all be grateful for what he accomplished for Americas Orchestras.*

Don Muggeridge  
ICSOM Emeritus, Los Angeles Philharmonic

Symphony players should be reminded that the Symphony Strike Fund was created in 1969 after negotiations with Sipser about ICSOM becoming an official conference of the AFM.

Those who worked with him know that while he had very little patience with negotiating working conditions (I can still see him, eyes closed, nodding off at the table, and then, miraculously, awakening to answer a question), his passion was for pensions. And, although he was neither an actuary nor an accountant, he became the most knowledgeable pension negotiator of any labor lawyer in the country.

Perhaps his single most impressive victory in negotiating orchestra contracts throughout the nation was, in a single negotiation, the elimination of employee contributions to the Pension Plan, a substantial increase in benefits, *and getting the management to return to the players all of their contributions made in the past!* In the aggregate, the total of such contributions returned to the musicians amounted to millions of dollars. While this was happening, the following conversation took place on a plane:

*Leibowitz:* You know, Sipser, no orchestra ever asked for you to get their contributions returned. It was all your idea. If you had asked them if they would be willing to give you 10% of any amount returned, wouldn’t they have joyously agreed? We would be rich!

*Sipser:* What are you having for dinner?

He never knew how to make money. Asking union clients for appropriate fees was taking money “from the members,” and he just couldn’t get himself to do it. So, we all starved. But on the basis of value to the firm and to his clients, *he* was the most underpaid.

His illustration of the definition of “power” in negotiations is a classic. For those of you who never heard it, it’s known as “Who’s Got the Pictures?”: Sipser’s father had a fruit and tomato stand on DeKalb Avenue in Brooklyn when Sipser was a lad, at which he and his siblings worked after school and on weekends. In the late 40’s when he was just starting his legal career, earning about \$50 per week—in a good week—a man walked into his office with a set of photographs of the tomato stand with Sipser on the street selling them. When asked how much he wanted for the pictures, the man said \$50. Sipser was astounded. “\$50? That’s a week’s income for me.” The man looked at him with a smile and said “Mr. Sipser, you’re actually lucky I only asked for \$50. You’d pay me \$250 if I asked for it.”

(continued on page 12)

Date: 3/16/01 8:31:49 AM Hawaiian Standard Time  
From: SWHLLP@aol.com  
To: marsha.schweitzer@icsom.org

Dear Marsha,

I thought the following excerpt was extremely interesting, and that you might include it in the next edition of “Senza Sordino.”

Sincerely,  
Phil Sipser

**Excerpts from *New York Review of Books* (3/29/01)  
“Germans, Jews and Music” by Daniel Barenboim**

“If you wish to learn how to live in a democratic society, then you would do well to play in an orchestra. For when you do so, you know when to lead and when to follow. You leave space for others and at the same time you have no inhibition about claiming a place for yourself.”

*As one having had the honor, privilege, and pleasure of working with Phil Sipser on a contract negotiation for the NJSO several years ago, I was deeply saddened to hear of his passing. His strengths of intelligence, strategy, timing of events, sincerity, and humor made being associated with him an experience I will never forget.*

*He was the genuine article, a true "mensch"! He had the combination of the wily, brilliant lawyer, and heart of gold, with more than a little borsht belt comedian thrown in.*

Martin Andersen  
Violist, New Jersey Symphony Orchestra

(SIPSER & ME - continued from page 11)

Often during a negotiation he would turn to me and ask, "So, who's got the pictures?" It's still the best demonstration of negotiating power that I know.

He was virtually impossible to live with. Yet, leaving his firm in 1985 was the most difficult decision I ever had to make. Peggy was pregnant with Max, our first child, and I just knew that I couldn't continue to be his partner and have him be Max's grandfather. I chose "Papa" over "Partner." I made the right choice. He was an even better grandfather than he was a negotiator.

His inability to remember names was often hilarious. For years after I was married to his daughter he would say good night at the end of the day, and remind me to send his love to "...uh, ...uh..., your wife!"

He was allergic to injustice. But unlike an allergy to something that you then avoid, he spent his life attacking it—whether it was at the bargaining table or in the courts, or in politics.

He was an infallible barometer of political election results. Which-ever candidate he supported was doomed to defeat. When Max was running for president of his elementary school, he asked Sipser to support his opponent. Sipser refused and Max lost.

No one was lukewarm about Sipser. You either loved him or hated him. I loved him. I miss him, but I know that wherever he is, he's got the pictures.

## <SIPSER PHOTO>

*Sipser last appeared at an ICSOM conference in 1997, where he was the keynote speaker.*

*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.

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A Conference of the American Federation of Musicians - AFL-CIO

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[www.icsom.org](http://www.icsom.org)

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# Senza Sordino

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## Player Conferences and Working Musicians Move Forward at AFM Convention

by Marsha Schweitzer, Senza Sordino Editor

The agenda of the working musicians of the AFM was advanced significantly at the 2001 AFM Convention, held June 24-27, 2001, in Las Vegas. ICSOM submitted two resolutions, both of which fared rather well. With one of those resolutions another step was taken toward eliminating contractors (employers) on local union boards. The resolution added contractors in musical theater to the existing language barring personnel managers from local boards (except in Canada). Eloquent and poignant testimony from Maura Giannini (Local 802, New York City), Robert Levine (ICSOM and Local 8, Milwaukee), Fred Sautter (Local 99, Portland), Jack Wheaton (Local 325, San Diego), and Denise Westby (Local 99, Portland) made a compelling case for the chilling effect that employers on boards creates. The measure passed in a standing vote of 154 to 113. At least three factors contributed to the success of this action:

- the increased number of Player-Conference-related delegates and other working musicians representing locals across the Federation;

- the increased number of delegates allotted to the largest locals as a result of the 1999 Convention's action to raise the maximum number of delegates a local may send to the Convention (relative to size of local membership); and

- a gradually increasing understanding among all the delegates of the separate functions of labor and management and of the inherent conflict of interest that exists when employers are on both sides of the bargaining table.

ICSOM also submitted a resolution to insure that no local board member who is also a member of a bargaining unit in that local's jurisdiction would be barred from discussing and voting on an issue that involved said bargaining unit. A revised resolution to that effect was passed.

ICSOM also signed on to a resolution submitted by OCSM to add a rank-and-file pension trustee to the AFM's Canadian pension fund. Due to legal complications this resolution was withdrawn.

(continued on page 3)

## Richter Scale Registers AFM Election Tremor

by Robert Levine, ICSOM Chair

Las Vegas, while infamous for many things, is not known for its earthquakes. But an electoral temblor rumbled through the AFM's Convention in Las Vegas on June 26, 2001. When the dust settled, only two of the six incumbent AFM officers who faced electoral opposition survived the upheaval. Most notable of the victims was President Steve Young, who lost the presidency to incumbent Secretary-Treasurer Tom Lee by 12 votes out of 922 votes cast. To put that razor-thin margin into perspective, a switch of 7 votes—a total held by a Local of as few as 651 members—would have tipped the election towards Young. Lee became only the second challenger in AFM history to unseat an incumbent president running for reelection.

The only incumbents left standing from the five incumbent members of the Executive Committee—all of whom ran for reelection—were Ken Shirk of Portland and Ed Ward of Chicago. Tammy Kirk, Tim Shea and Tom Bailey lost reelection bids to newcomers Hal Espinosa (president of Local 47, Los Angeles), Mark Jones (president of Local 92, Buffalo, and former OSP steward for the Buffalo Philharmonic), and Bob McGrew (president of Local 65-699, Houston). Incumbents AFM Vice-President Harold Bradley and Vice-president from Canada David Jandrisch were reelected

without opposition. Also elected were the AFM's representatives to the AFL-CIO Convention: Patricia Majors (Beaver Falls PA), David Winters (San Jose CA), and Dick Renna (St. Louis MO).

Perhaps the most remarkable electoral result was the shattering of the AFM's glass ceiling for national executive office by a piccolo-wielding former officer of ICSOM and Local 802—the redoubtable Florence Nelson. Nelson, currently the AFM's Director of Symphonic Services, won a landslide victory against former IEB member Sam Folio of Reno NV, winning more votes than any other candidate for a contested position. Her achievement in winning one of the AFM's top executive offices was confirmation (if any more was needed) that rank-and-file symphonic musicians and

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(AFM ELECTION – continued from page 1)

women are now an integral part of the AFM's political landscape.

The favorite topic of conversation around the bars, slot machines, and hallways of the Riviera Hotel the morning after was just *why* the delegates—traditionally a conservative lot given to rewarding incumbency with more incumbency—turned against so many longtime officers. In the case of the presidential election, perhaps the best explanation was the simplest one: friends come and go, but enemies accumulate. Young had alienated some important constituencies, including many members of the Recording Musicians Association. The lack of effective action regarding nonunion film scoring in Seattle was a long-standing complaint in the recording musicians' community. A more recent issue for them was his appointment of a new trustee to the board of the AFM-EP Fund without prior consultation with them or the other Player Conferences, as they believe they had been promised by Young. While others (including the ICSOM Governing Board) protested the lack of consultation with affected constituencies as well, the issue enraged and energized many in Los Angeles, to Young's detriment.

In the case of the other upsets, simple explanations were harder to find. One wag said that while it was good that the IEB was held accountable, it would have been better if it had been clear just what they had been held accountable *for*. But there was a clear sense of dissatisfaction with the performance of the AFM's elected leadership amongst the delegates. A flood of stories about personal enmities between officers heightened that dissatisfaction. But an underlying sense that the elected leadership was, as a group, not capable of setting and articulating a clear direction for the AFM was likely the major tension in the AFM's crust that finally released itself in the electoral earthquake.

In such a politicized atmosphere, legislative achievements got less attention than they perhaps deserved. But there was significant movement forward for the progressive wing of the AFM, first formalized in the Investigative Task Force initiative of 1997-99. The ITF's push for a greater formal role for the Player Conferences in the AFM's governance received a boost from the IEB's recommendation, and the Convention's acceptance, of a bylaw change allowing nonvoting Player Conference delegates to the Convention to be appointed to serve on Convention committees. While that may seem a small step (and indeed is a much more modest step than the ITF's 1999 proposal for a Conference Representatives Board), the value of such representation is very real. Legislation and elections are the main business of an AFM Convention, and most of the give-and-take about legislation happens in committees. Because most ICSOM officers and some ICSOM orchestra musicians were already voting delegates, President Young had the opportunity, and took it, to appoint a significant number of delegates associated with ICSOM and ICSOM orchestras to this Convention's committees, where their impact was significant. This new legislation will greatly expand the pool of Player Conference-friendly delegates available for appointment by future AFM presidents to these all-important committees.

Another ITF initiative made a little headway as well at this convention. ICSOM put forward a modified version of the ITF's



AFM President Steve Young swears in the Federation's newly elected officers.

proposal barring local officers from serving as contractors. While the proposal was not recommended to the Convention by the Law Committee, they did put forward a substitute resolution that would add contracting for musical theater to the list of prohibited activities for local officers. Even this small step towards ending employer domination of some locals met with fierce opposition, and was only passed after a division of the house (standing vote) produced a clear majority of delegates in favor of the proposal. AFM General Counsel George Cohen took the floor during the debate for an extended riff on the increasing interest the NLRB has displayed in the question of contractors on local boards, which ended by warning the delegates that, regardless of their decision on the substitute resolution, the larger issue was not going away.

At the 2000 ICSOM Conference, the Governing Board was directed to put forward legislation that would prohibit locals from barring members of the Local's board who were also members of local bargaining units (such as orchestras) from voting on matters of concern to that bargaining unit. The Governing Board put forward such a resolution to the Convention, which resolution, with minor modifications for clarity, passed with no discussion and virtually no opposition.

Other highlights of the three days included the passage of an emergency resolution put forward by ICSOM, OCSM, ROPA and Bill Moriarity of Local 802 that would make former SSD Director Lew Waldeck an "Assistant to the President Emeritus." The high point of the Convention for this delegate was, however, Marsha Schweitzer's elegy to former Local 677 President Milton Carter—a tribute that left at least one cynical and case-hardened orchestra musician rather damp-eyed.

One danger of conventions for a democratic organization is that occasionally such meetings produce real change. The 2001 AFM Convention certainly did so. And while (in the words of an astute historian), "it is hard to make predictions—especially about the future," the leadership of ICSOM looks forward to working with the AFM's new leadership to advance the cause of working musicians in all fields.

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## Resolution

**Whereas**, Lew Waldeck served with great distinction as Assistant to the President/Director of the Symphonic Services Division, and

**Whereas**, he has spent much of his life and career, both as a rank-and-file musician and as a member of the AFM staff, fighting to gain symphonic musicians decent working conditions, fair compensation, respect from their employers, and most important, **power**, and

**Whereas**, his passion, commitment, enthusiasm, and humor have been an inspiration to an entire generation of union activists within American and Canadian orchestras; therefore, be it

**Resolved**, that Lew Waldeck be awarded the title of Assistant to the President Emeritus, with all the rights and privileges to which that position would entitle him.

Submitted by: ICSOM  
ROPA  
OCSM/OMOSC  
Bill Moriarity, Local 802

Adopted by the 94th AFM International Convention  
June 27, 2001



**Musicians have power in two places—  
on stage and at the bargaining table.**

– Lew Waldeck

(WORKING MUSICIANS MOVE FORWARD – continued from page 1)

While the passage of the contractors-on-boards resolution was a major success, the appearance of the per capita dues increase recommendation on the docket just before the election of officers caused perhaps the biggest bungle of the Convention. Hal Espinosa, president of Local 47, Los Angeles—and a candidate for election to the International Executive Board—gave an impassioned speech proposing that we look for revenues in other places, like new use payments, before raising per capita dues. The absence of any argument from the proponents of the recommendation (the IEB, who were also running for office) or anyone representing their position insured that the one revenue-producing piece of legislation presented to the Convention would be defeated.

The Convention passed a few resolutions that will increase the expenses of the Federation, but none that will raise its revenues, at least initially. Across the Federation, musicians are facing an increasingly hostile business climate due to, among other things, the encroachment of technology in theater work, runaway film scoring problems, and piracy on the Internet. As a result, in the near-term the Federation can anticipate continuing erosion in income from per capita dues and work dues. Fearing the cumulative effect of these factors, in its final report to the Convention the Finance Committee said, “The Committee would like to express its deepest concerns that a potential financial crisis is looming if future conventions fail to confront the need for increases in Federation revenues at or above a level equal to inflation.”

*Other legislation of interest to ICSOM:* Player Conference delegates will now be able to be appointed to Convention committees, giving direct PC input into committee deliberations. This resolution came out of the AFM Governance Task Force, a group composed of Player Conference and AFM leadership which was created by the IEB at the 1999 AFM Convention as a condition for the withdrawal of the ITF-proposed “Conference Representative Board.” While this gain is very important in principle, it will have little real effect on ICSOM’s voice at future conventions if, as at this year’s convention, ICSOM Board members and other ICSOM musicians continue to heavily populate the ranks of the locally-elected delegates. The one remaining privilege accorded to local delegates that is still denied to PC delegates at the AFM Convention is the right to vote.

At the Unity Conference in 1998 AFM President Steve Young encouraged us to run for AFM Convention delegate from our locals. We did so in significant numbers, and then, once we were elected, he appointed several of us to posts on influential Convention committees. ICSOM musicians sat on the Law and Finance Committees at the 1999 AFM Convention, and ICSOM musicians, including almost all ICSOM Governing Board members, served on each of the major committees at the 2001 Convention. This involvement of Player-Conference-associated musicians in the upper levels of AFM deliberation and decision-making had much to do with the relative success of Player Conference initiatives at the 1999 and 2001 AFM Conventions.

Dear Colleagues,

As you probably already know, the Houston Symphony recently suffered catastrophic losses during massive area-wide flooding. Our new executive director, Ann Kennedy, wrote the following description in a letter to donors and subscribers:



"Our administrative offices, which housed forty staff members beneath Jones Hall, were submerged to the ceiling. Our entire music library, which contained scores marked by our great conductors and date back nearly ninety years, was also completely submerged. In addition, several valuable instruments, including two string basses and two pianos that were in Jones Hall, were destroyed. Our rehearsal room, storage spaces and archives were obliterated. Phones, Internet and email access, computers, office equipment, furnishings and paper records are gone. We do not know yet what the financial impact of this catastrophe will be. We do know it will be enormous."

Jones Hall suffered structural damage as well as damage to its power plant. An all out effort is underway to make the hall usable by September 1. Damage estimates were recently raised to eight million dollars from an initial estimate of \$3 million.

Many of you have generously contacted us to ask how you can help. In response, we are initiating a Flood Recovery Fund. Proceeds from this fund will go towards recovery efforts, with an emphasis on rebuilding the music library. If your orchestra or any of its members would like to make a contribution, they can be sent to:

**Musicians of the Houston Symphony**  
**P.O. Box 1406**  
**Houston, TX 77251**

The Houston Symphony Orchestra Committee will combine all monies contributed and present it to our administration as a gift from ICSOM and concerned musicians throughout the country, crediting participating orchestras and individuals if so desired.

We thank you for your kind wishes and thoughts.

*Chris Deviney*  
*Houston Symphony Orchestra Committee*

*The Houston Symphony musicians would like to acknowledge some especially generous gifts so far from the following sources: Erich Graf, Utah Symphony flutist and president of Local 104, Salt Lake City; Scott Mozlin, Cincinnati Symphony violinist; Milwaukee Symphony Musicians Players' Council; Atlanta Federation of Musicians, Local 148-462; Chicago Symphony Orchestra Members' Committee; and the New Jersey Symphony Players' Association. – Ed.*



*"Voicings" graphic design and concept by Michael Gorman and Norman Foster (bass and clarinet, respectively, of the Honolulu Symphony)*

As a veteran of five consecutive and difficult contract negotiations in Baltimore, I would like to commend Leonard Leibowitz for his straight talk about Interest Based Bargaining. Of course we would all like for contract negotiations to be as amicable as possible, but IBB is useless at best and damaging at worst. Of course I

hear, "But our orchestra just did IBB and we got a great settlement. And it was really cool, too !"

If the Musicians of a given orchestra feel that they have achieved a favorable settlement as a consequence of IBB, then I believe that settlement would, obviously, have been at least equally as favorable, and possibly more so, if it had been a consequence, instead, of "traditional" bargaining. And if an orchestra finds that an unfavorable settlement has resulted from "traditional" bargaining, then I believe that settlement would, obviously, have been equally as unfavorable, and possibly more so, if it had resulted, instead, from "Interest Based Bargaining." The conclusion of this is, logically, that IBB is never advisable.

"Traditional" collective bargaining is not a bad thing. It is merely recognition of the normal, natural, understandable, and unavoidably confrontational nature of a process in which the two sides are, by definition, in conflict. Traditional collective bargaining is simply an acknowledgment, rather than a denial, of reality. This is neither positive nor negative ... it's just realistic.

Be it "traditional," "IBB," "non-confrontational," or any other characterization ... to try to establish, at the outset of negotiations, the "style" in which those negotiations are to be carried out ... is the epitome of the tail wagging the dog.

I have always understood that the objective of any given negotiation is to achieve the best *possible* settlement—not to improving working relationships. (Improving relationships is for the liaison committees, town meetings, and touchy-feely sessions.) If my understanding is correct, then the Musicians must not allow managements or mediators to cause us to lose sight of our goal—an optimal contract.

The Musicians must stay focused on the *goal* ... then, with that in mind, simply understand and accept the fact that the negotiations will be whatever the negotiations *need to be*.

*Charles Underwood*  
*Baltimore Symphony*



**When I interviewed Mr. Sipser he was very happy to share anything he could,** and was pleased that I was writing this history and documenting the labor history which led to the formation of ICSOM. He loved working with and advocating for musicians, and he spoke very highly of the musicians he had worked with over the years, especially the founders of ICSOM, Ralph Mendelson and George Zazofsky.

I asked him how he got involved with musicians, and he replied it was after he was asked to mediate for the New York Philharmonic in 1967. Before he became ICSOM counsel he had represented blue-collar workers in the iron and brewery industries.



He got a call from George Zazofsky asking him if he would serve for a trial period of six months as lawyer for ICSOM. He agreed, and at the end of the six months was hired as first legal counsel for ICSOM. Leonard Leibowitz joined him in 1970.

The last time we spoke was when he called me to ask me if I had seen the *New York Times* article of Feb 6, 2001 entitled "Musicians Are Gaining a Bigger Voice In Orchestras," and could I find more information about the Richmond Arts Bill introduced 25 years ago. He also asked to see a copy of my manuscript, which I never managed to get to him before he died. At least he knew it was a work-in-progress.

Here are a couple of excerpts from my two-hour interview with him in February, 2000:

IN REGARDS TO THE BATTLES WITH THE UNION IN THE 1960's: "The internal union situation was very rough, and unlike any other labor/union relationship that I know of. The symphony field is the only field in which the lawyer does not represent the entire union, only some of its members. This situation is completely unique in labor history, and that's a critically important difference. The symphony members did not have the strength of the union behind them. Here was a group of rank-and-file who organized themselves, kept the movement alive, retained counsel, fought a three-front battle against the AFM, locals, and management ... and lived to tell about it!"

THE CONTRIBUTORY PENSION ENDS: His work with the Minnesota Orchestra in 1970 revised the whole concept of pensions for all the orchestras of ICSOM. As he recalled in my interview, "The pensions were terribly designed. We revised the concept of the management of the pension funds."

The Minnesota Orchestra hired Philip Sipser in its 1970 negotiations, which became a historic benchmark in the industry for pension distribution. The final agreement included a completely restructured pension plan by eliminating the employee contributions, which up until that time had been as high as 3%. At the annual ICSOM conference in September 1970, Sipser spoke on "Pensions and Fringe Benefits," explaining how some pension funds are administered resulting in less than maximum benefits to pensioners. He showed how an ultraconservative actuarial assumption and funding methods could be modernized, resulting in substantially increased pensions without any increased cost to the management and without employee contributions. He further discussed the possibility of a refund of all employee contributions and still retaining the same benefit formula.

During negotiations and a one-week lockout in 1970, the union lawyer of the Minneapolis Local 73 said to Sipser in reference to the pension proposal: "If you're successful, I'll give you the local!" (As if it was his to give away!!!) Carl Holub, negotiating committee chair, recalled the memorable experience: "Mr. Sipser called me in the middle of the night: 'It's in the pension!!!! We can solve it—it's in the pension!' he screamed over the phone." In a climactic moment during negotiations, Sipser peered over his half-glasses at the other side of the table and declared, "You're a thief of the worst kind, robbing from the old," and he went on to propose that any pension expert would agree with this proposal to eliminate employee contributions.

Management brought in a lawyer who was later appointed to the U.S. Supreme Court, Justice Harry Blackmun. As a pension expert, Blackmun agreed that this proposal would not adversely affect the pension, said Sipser. The Minnesota Orchestra contributory pension plan was terminated in 1970, becoming the first NON-contributory pension plan in the industry, funded entirely by the Association. Other orchestras followed in subsequent negotiations.

AFFILIATION OF ICSOM WITH THE AFM, AND THE STRIKE FUND, were two major accomplishments which he negotiated with the AFM as ICSOM counsel and believed were critical to the survival of ICSOM. "The union called it the 'Sipser agreement' because they did not want to acknowledge ICSOM's existence until the very last minute. The idea of ICSOM becoming a division of the AFM came from my representation of the brewery division of the Teamsters. We had negotiated an affiliation agreement with the Teamsters and I did the same thing here."

Achieving the 52-week season was also of foremost importance, and was successfully negotiated by many orchestras in the 1970's. "The growth of ICSOM has helped the individual player to the degree that the younger players will never understand. It was an incredible effort made in those days."

Julie Ayer

Minnesota Orchestra ICSOM Delegate  
canayer@earthlink.net

(from an interview with I. Philip Sipser in his New York City office, February 2000, to be published in Julie's upcoming book on the labor history of American orchestra musicians, *More Than Meets the Ear*)

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**I would like to correct an error in the 2000-2001 wage chart** concerning relief services for the Utah Symphony. Our CBA states that "each musician will be scheduled a minimum of 16 services of relief time per season, eight of which may be considered to be 'on-call.' "

Lynn M. Rosen

Utah Symphony ICSOM Delegate  
rosenlynnrosen@cs.com

## Marion Albiston Retires



Missing at this year's ICSOM Conference will be Marion Albiston, the Utah Symphony's ICSOM Delegate for many years. Marion retired from his second trombone position with the Utah Symphony in December 2000 after 42 years of service. Marion's career started in Army bands during the Korean War, followed by a year of touring the Midwest with dance bands. His sidelines after joining the Utah Symphony included managing a music store and driving the Symphony's truck on tours. And—at night he played for the Utah Symphony, but by day he traded his tails and trombone for coveralls and a lantern to work as a switchman for the Union Pacific Railroad! His plans for retirement? "Lots of projects and hopefully some traveling," he says.

Lynn Rosen, violinist, will be the new Utah Symphony ICSOM Delegate at this year's conference in San Diego.

# Work Hardening

## *How to safely return to work after injury*

by Janet Horvath

Cellist, Minnesota Orchestra, and Director, "Playing (less) Hurt"™ Conference and Lecture Series

Any injury is devastating to a musician. Recovery is oftentimes a slow and methodical process requiring time off and painstaking rehabilitation. Overcoming the fear of reinjury once one is finally on the mend can be a challenge. Work hardening is a program that attempts to prevent the possibility of reinjury and relapse.

Work hardening is a term that was developed in industry to describe using the workplace as part of one's therapy by implementing a graduated return. For musicians, as well, gradual return can make the difference between successful re-entry or chronic injury. Playing back in the orchestra is much more strenuous than playing at home. At home one is much more in control of all the factors relating to our playing. The following factors have contributed to the rise of injuries amongst musicians, especially in the orchestral setting.

1. Our schedules are much more demanding than they were a few decades ago. Today, the norm is a 52-week season with 3-4 orchestral performances each week. Sometimes orchestral musicians might do several different programs within a week.

2. Repertoire is much more demanding.

Twenty-five to thirty years ago works which seemed unplayable or extremely demanding such as *The Rite of Spring* are now standard repertory and required learning.

3. Higher standards.

Just as in athletics where the 10-second 100-yard dash seemed humanly impossible and now it's commonly achievable, in music younger artists are performing more and more difficult works with greater perfection and often greater intensity.

There is more and more competition for positions in orchestras today. Two hundred candidates for one position is not uncommon. Taking 10-15 different auditions in different cities is also not uncommon before actually landing a job.

Composers and performers have extended the technical capabilities of wind and keyboard instruments which have undergone numerous changes in shape and structure over the last several decades. This has also contributed to increased musical and technical demands on instrumentalists.

Programming week after week of large demanding symphonic works is also a relatively new phenomenon, *Ein Heldenleben* of Strauss one week, followed by Mahler *Symphony No. 7* the next, followed by *Gurrelieder* of Schoenberg, allows for no recovery time for musicians who must go "all out" to perform these works.

4. Lack of control.

Playing in an orchestra is like being a passenger in a car. When you're in the driver's seat you know when you're going to stop suddenly or take a "hard right." You are able to anticipate

the motion by bracing yourself and you are ready for it physically. It's the *passenger* who goes through the windshield!

In an orchestra, the *conductor* is in the driver's seat. We musicians never know when the conductor will suddenly stop or start, lurch forward in tempo, freeze endlessly at the end of a movement, or jump onto the podium and start the downbeat before you've even sat down. In an orchestra, due to this lack of control, one is unable to anticipate motions and maintain fluidity. Our motions become more jerky, sudden and uncontrolled. If a conductor has an inconsistent or thoughtless rehearsal style, our problems can be magnified. How often do we hear a conductor say "Take it easy on this—save it for the concert!"? In an orchestra many taxing techniques are written into the repertoire with little or no respite. Pages of tremolo, col legno, or long softly held notes are not as common in solo or chamber music repertoire.

5. Preparedness.

The days of six rehearsals and two concerts are in the past as well. Today, orchestras see the music as a group for the first time on Monday morning. By Wednesday we are performing it, often only after four rehearsals. Performing music which we are relatively unfamiliar with adds to our physical strain. Since we don't know what's coming, our motions are again more jerky and more unplanned. When there is inadequate rehearsal time we have the feeling that we are "walking on eggshells"—translation: we are more tense.

6. Conditions.

We rarely have control of our stage placement. We may need to crane our necks or contort our bodies in some way to see the music and the conductor. We might not have adequate room to bow. We may be seated immediately in front of the brass section, percussion section, or the piccolo, and we are cringing from the decibel level. The concert location may have inadequate light and heat. Outdoor concerts produce peculiar problems as well. It may be 63 degrees or 103 degrees in July, and we may be attacked by swarms of insects! We may be subject to the worst possible chair to perform on. All of these may contribute to our physical or emotional discomfort which can give rise to injury.

7. Performance anxiety.

Due to recordings perhaps, there are unrealistic expectations placed on musicians today. A cello soloist is expected to be heard booming above the orchestra, a solo in the horn or trumpet is expected to be "clam"-free and always perfect. We are so very public in our work. Other artists can throw away their mistakes or rework aspects they are dissatisfied with. Performance anxiety can put us physically ill at ease and make us more tense. We may breathe more shallowly, which may put us at risk for injury.

Conductors can definitely contribute to our anxiety level. What profession can you name that the boss supervises everything you do at all times? He/she hears the wind, percussion and brass players *all the time*. There is little opportunity to “hide,” “coast,” or doze off in a symphony orchestra, whether or not you had a sleepless night due to a sick child, a financial setback, a disagreement with your spouse, or a bout of the flu.

#### 8. Touring and recording.

Although these are not daily stressors, when they do occur, they can “put us in the red” for risk. On tour we have even less control over our schedules and our physical comfort. Our routines are totally altered. We may have trouble sleeping, we can never eat at appropriate times, or eat what we are accustomed to eating. We may be lonely. We have difficulty maintaining our regular exercise schedules and are subject to cramped, uncomfortable travel conditions such as long bus rides and airplane rides on a daily basis. Touring tends to be extremely tiring. Invariably, when we can’t “catch up” on rest, illness spreads rampantly through the group. Chairs may be of the low, folding, uncomfortable, rickety kind. All these additional stressors combined with the pressure of important concerts, puts us at risk for injury.

Recording has its own demands. We are much more on edge, trying to do even more than our best. Microphones are so sensitive that we tend to be afraid to move, to breathe, to sneeze or cough, let alone miss a note! Talk about tense! All of these factors make the professional symphony musician more at risk for injury. It is for these reasons that a work hardening program is critical for us.

When you first return to the orchestra after injury, you need everyone on your team: your therapist and doctor, the orchestra management and conductor, the medical insurance company, and your colleagues! We don’t want a relapse at this time. Work hardening in the orchestral setting has been a sticky one to iron out. Most orchestral contracts indicate that musicians must be “full time.” Most insurance companies feel that they’ll pay while someone is sick and if they’re back playing they’re “well,” right?

Here in Minnesota and in several other orchestras an innovative plan for gradual return for an injured musician has been implemented. The insurance company is notified that the on-the-job appearance of the musician is part of his/her therapy. The insurance company continues all disability payments. The orchestra continues to hire a substitute who plays the full schedule and is paid by the orchestra. The injured musician returns initially playing whatever s/he can, which may only be a few minutes. The musician does not sit in his/her customary seat but sits at the back of the section to facilitate his/her exiting when s/he needs to. Soon s/he is able to graduate to one piece on the program, then one-half of a program. Only after a number of weeks’ time does s/he graduate to a full program. It is advisable to choose the timing of the re-entry so that the player begins with a “light” program rather than an intense and/or extended program. Works by Mahler, Strauss or Bruchner should be avoided.

The following is the language that is used as policy here at the Minnesota Orchestra:

\* \* \* \* \*

### **Work Hardening Program**

#### *Definition*

The work hardening program allows a musician to regain strength needed for full-time employment. For example: A broken bone is healed, the cast is removed and the physician says that the musician no longer needs to protect the injury, but the muscles need to be strengthened. The physician recommends a work hardening program of a specific length of time. The musician remains under the physician’s care.

#### *Basic Elements*

The musician remains on sick leave or disability until released to come back full-strength, full-time by his/her physician.

The Association reserves the right to have a musician examined according to section 12.1 of the Master Agreement.

The musician is not considered part of the required complement.

The musician sits at the rear of the section, allowing him/her to come and go as his/her condition warrants.

The musician decides which services and which pieces to perform, keeping the personnel managers informed of his/her intentions.

#### *Customizing Elements*

Differences in the program have to do with the length of time a musician is required by his/her physician to remain on work hardening or other physician related requirements.

#### *History*

This program was first introduced by Mark Volpe and Ron Balazs, working together with the Members Committee in 1988.

\* \* \* \* \*

This method has worked successfully time and time again. No one wants to see the musician re-injured. Lobby your orchestra committee and management to implement a work hardening program.

Now that you are successfully back, pay attention to the signals your body sends you. Constantly search for ways to make your playing easier and tension free. Warm up, cool down, stretch, take breaks. Continue to monitor all of your activities, both playing and not, and your stress level. Keep analyzing. Everything you have learned during this difficult process will put you in good stead for a long, fruitful and pain-free career.

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*This article is an excerpt from Janet Horvath’s upcoming book, “Playing (less) Hurt”™—An Injury Prevention Handbook for Musicians. Janet can be reached at [jhorvathcello@hotmail.com](mailto:jhorvathcello@hotmail.com).*



Coming soon . . .

## The 2001 ICSOM Conference

San Diego, August 22-26

Hot topics of discussion are likely to be ...

The Mellon Foundation Orchestra Program

Orchestra Shop Stewards

Election of ICSOM Governing Board Members-at-Large

ICSOM's Influence at the AFM Convention

The New Audio/Visual Agreement with a look to the  
Upcoming Phono Negotiations

... and the usual networking, arguing, schmoozing,  
gripping, gossiping, and revelling at the Mixer, in the  
Hospitality Suite, and at other undisclosed locations.

## Newslets

**Fiddle and Fight**, Russell Brodine's autobiographical account of life in the St. Louis Symphony, is now available at your bookstore or from International Publishers, 239 W 23rd Street, New York NY 10011, [www.intpubnyc.com](http://www.intpubnyc.com).



**TO ALL MUSICIANS WHO ARE PARTICIPANTS IN THE AFM-EMPLOYERS' PENSION FUND:** Each year the Pension Fund sends you a statement showing the total amount paid into the pension on your behalf. It is your responsibility to check these statements for errors and report any that you find to the Fund as instructed in the statement. If too much time elapses between the error and its discovery, it may not be possible to rectify it and recover all of the pension credits that may be missing.



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# Senza Sordino

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## ICSOM Conference 2001

The 39<sup>th</sup> annual ICSOM Conference was held in San Diego the week of August 20<sup>th</sup>. The Conference was generously hosted by the San Diego Symphony musicians, whose former ICSOM delegate, Richard Levine, was omnipresent as Conference coordinator.

While the Conference had no overarching theme, the delegates spent considerable time on media issues in the wake of last year's negotiation and ratification of the new Internet Agreement and this year's negotiation of a new Audiovisual Agreement. This discussion was, in large measure, set into motion by the delegates' desire, clearly expressed last year in Louisville, to have the ICSOM Conference be a forum for the ratification process for the new agreement. Issues surrounding the upcoming Electronic Media Forum discussions about symphonic phono recording received a thorough and frank airing by the delegates, with the help of Brad Buckley, ICSOM Media Committee chair, and Debbie Newmark, SSD electronic media specialist.

ICSOM once again asserted its democratic nature with a hotly contested election for the Member-at-Large positions that were open this year. Nine candidates ran for the four positions. One incumbent Member-at-Large, Charles Schlueter (Boston Symphony), chose not to run for re-election. The other three

incumbents – Jay Blumenthal (New York City Ballet Orchestra) Mary Plaine (Baltimore Symphony), and Michael Moore (Atlanta Symphony) won re-election, and Fred Sautter (Oregon Symphony) was elected to the fourth position. But the final result was not determined until multiple ballots had been cast by the delegates over the course of the final day of the Conference.



Undoubtedly the most popular Conference sessions were those run by ICSOM Counsel Len Leibowitz and his collaborator (and spouse) Peg Leibowitz on the role of the shop steward. For one day, they turned the Conference into a classroom—complete with texts—and demonstrated convincingly that a presentation on

(continued on page 8)

## ICSOM Musicians Respond to Terrorism

ICSOM orchestras and their musicians have proven the healing power of music in dozens of ways throughout the country during the past weeks since the terrorist attacks on the World Trade Center in New York and the Pentagon in Washington DC, and the downing of the hijacked airplane in Pennsylvania. In countless concert halls, city parks, schools, and other public places musicians became rescue workers of the soul. Our artistic mission is to bring beauty into the world and also to take pain out of it, to soothe shattered souls, to help people in sorrow enter a world that transcends their pain. Here are some examples of how our rescue work was done:

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*September 17, 2001:* I trust you have heard that **New York Philharmonic** is home. Late Saturday night the last of three Lufthansa flights brought back the final group of staff, crew and musicians.

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The four-night delay in Stuttgart was a time of uneasy waiting. Our tour sponsors, Volkswagen, Konzertdirection Hans Schmid, Blue Heart Tours, Inc., Lufthansa and our management staff kept us informed and well cared for. At an informational meeting great praise was given to our tour committee by management. Then, as praise was returned to management by Carol Webb, tour committee chair, an extended round of applause indicated our appreciation of management's heroic efforts on our behalf.

At another meeting an expression of support from the musicians of the National Symphony was read. The following words from the greeting touched us all very deeply:

"As Kennedy Center President Michael Kaiser said to our orchestra before a rehearsal on Wednesday, the work we do is not frivolous. It is essential. It is one of the most important and amazing expressions of the human spirit."

We expect our opening night program Thursday to be changed to *Ein Deutsches Requiem*. I am certain that we are all eager to resume our lives performing great symphonic music.

Best regards to all,

L. William Kuyper  
ICSOM Delegate, New York Philharmonic

An announcement from the New York Philharmonic office said, in part, "As advocates of peace and hope through the message of music, the entire New York Philharmonic Family—Chairman Paul B. Guenther and the Board of Directors, Music Director Kurt Masur, Executive Director Zarin Mehta, the Orchestra, and Administration—extends its deepest sympathies to those who have lost or are still searching for loved ones. Together with the people of all nations, our thoughts and prayers are with them."

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The events of this week have been very tragic and hit the entire **New Jersey Symphony** family "close to home." (About one-third of our orchestra members live in Manhattan). Management cancelled our Tuesday and Wednesday rehearsals, as well as our Opening Night Gala Thursday. We will, however, begin rehearsals this morning for a completely changed program designed, it appears, as a memorial and message of hope for the dead, missing, and injured victims of the terror attacks, and their families.

Many of the orchestra members have friends, relatives, and acquaintances who were victims of these terrorist acts. We would appreciate your thoughts and prayers as we try to come to grips with the events of the past few days.

Martin Andersen  
violinist, New Jersey Symphony

✂ ✂

At the **San Francisco Opera**, before the curtain rose on Verdi's *Rigoletto*, company director Pamela Rosenberg, explaining the company's decision to go ahead with the performance, told the audience, "Those who perpetrated this evil should not have the satisfaction of bringing life in America to a halt." ICSOM Delegate David Ridge added that she was overcome with emotion as she called for a moment of silence "in homage and in honor of those who have lost their lives and loved ones." Conductor Marco Armiliato then led the Opera Orchestra in "God Bless America."

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Here in **Minnesota**, we played our season-opening concerts this week, and began them, as we do every year, with the national anthem. Minnesotans are generally a reserved lot, and our audiences normally stand quietly while we do this, with a bold few murmuring the words along with the crashing cymbals and blaring brass. But this week, our concertgoers have been singing with such abandon that, on our weekly broadcast, the 2,500 unmiked voices could be heard over the air even louder than the miked orchestra. It is one of many small encouragements we have found in this week of suffering. Another came when four members of the orchestra formed an ad hoc string quartet and spent Friday's lunch hour playing quartets in the heart of downtown Minneapolis, a viola case open in front of the group to attract donations for the Red Cross. In less than 90 minutes, the case was overflowing with bills and checks totaling some \$1,300. A drop in the bucket compared to what's needed, of course, but an impressive tribute to the people of our state and our country, nonetheless.

Sam Bergman  
violinist, Minnesota Orchestra

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In the wake of the despicable and cowardly acts perpetrated upon our country, our citizens and the citizens of our friends on September 11, 2001, I thought the members would be interested in an anecdote from Friday night's concert of **The Cleveland Orchestra**. Our opening winter concert featured only Mahler's *Symphony No. 5*. The program began with a moment of silence. However, after the concert was over and the applause ceased and as the members of the orchestra were preparing to leave the stage, a man in the audience began singing "God Bless America" in a rich and bellowing voice. For an instance everyone was stunned into pausing and then, spontaneously, the audience and members of the orchestra joined him in singing. It was exceptionally moving, inspiring and unprecedented in my 38 years in the orchestra.

In solidarity, as an American and union member,

Richard Weiner  
percussionist, The Cleveland Orchestra

I am certain that after the dust of centuries has passed over our cities, we, too, will be remembered not for victories and defeats in battle or in politics, but for our contribution to the human spirit.

— John F. Kennedy

Inscribed facing the Potomac River on the outer wall of the Kennedy Center for the Performing Arts, Washington, DC.



On the Saturday after the attack, we belatedly opened the **New York City Opera** season with a Saturday matinee of *Flying Dutchman*. Before we started the opera the curtain was up and about 400 members of the company were on stage, with the orchestra, as usual, in the pit. The flag was hung above the company and our Director, Paul Kellogg, made an excellent statement about the value of the arts and Mayor Giuliani's wish that we go back to work. After a moment of silence the cast and audience sang as we played the National Anthem. Ours was slow, not bombastic, and very moving. To look out at the audience singing in reverence and with many in tears, is something I will never forget. Peace.

*Frank Morelli*  
bassoonist, NYC Opera



The **Atlanta Symphony's** opening gala began (as I'm sure virtually all American symphony concerts began this week) with the *Star Spangled Banner*. The audience drowned out the orchestra with the singing, and at the end applauded and waived small flags the ushers had given them for several minutes.

The final work on the program was Tchaikovsky's 6th. In my 33 years in the orchestra and perhaps 100 performances of that work, I've never heard it played with such emotion. At the end of the piece, Maestro Spano didn't put his arms completely down for perhaps two minutes. One could hear a pin drop. People left the stage, some hugging other players. It was an extraordinary evening.

*Michael Moore, Atlanta Symphony tubist*



As you probably know, Fort Worth is the home of American Airlines. They have been a strong sponsor of our symphony and other arts organizations with their cash and seat voucher contributions. American Airlines employees and crew are our neighbors, friends and patrons. To see the devastation at every level of the organization, not only suffering huge financial losses but having their crew murdered and airplanes used as weapons, was heartbreaking. The musicians of the **Fort Worth Symphony Orchestra** wanted to do something to show their gratitude, understanding and support.

One of our members found out about a small fund through the Allied Pilots Association benefitting families of victims of American Flights 11 and 77. We voted to take up a collection for this fund, and our normally "financially reserved" orchestra quickly donated \$2,760! My husband Kevin, our committee chairman, drove out to the the APA office intending to just leave the envelope with the receptionist. She insisted that he meet with an officer, who was surprised and very grateful for our support and generosity. He asked about the Fort Worth Symphony musicians and how we found out about the fund. Towards the end of the conversation he inquired, "You guys are Union, aren't you?" The brotherhood of community and shared loss was expanded at that moment.

*Karen Hall*  
cellist, Fort Worth Symphony



*September 19, 2001: I just got back from Lower Manhattan*, where I played with a volunteer brass quintet for some of the rescue, fire and police department personnel and emergency crews. We played across the street from St. Paul's Chapel, one block away from the World Trade Center. Needless to say, security is very tight in the area. After the requisite I.D. checks (of course our bags and instruments were inspected thoroughly), we were escorted to the church. The minister there asked us to play outside, since many workers were inside resting. We selected a location across the street from the church so we would be out of the way of the many workers and trucks bringing in supplies. We played chorales and hymns, some classical arrangements and a couple of marches. Many workers and police officers stopped by and expressed their appreciation for the music. They're thanking us? They're the ones who regularly put their lives on the line and are working to help the city recover from the disaster. We were more than happy to volunteer our services and help in whatever small way we could. A couple of church volunteers commented that this was the first music they heard in the area since last week's attack. The music could be heard inside the church as well, and those inside reportedly enjoyed it.

Down the block could be seen the burned out shell of what was WTC 4 or 5 (I think), and the huge pile of rubble that was WTC 7. Of course, we didn't get any closer. The old cemetery alongside St. Paul's Chapel is completely covered with dust and debris. Upon closer inspection, we could make out burned pieces of paper, a piece of a business card, part of a phone book, part of a financial record book.

After playing for a couple of hours, we left with an appreciation of all the people there. Our instruments and cases are covered with dust and grit, and we'll return again to give what we can. Those people working at the disaster site are amazing, awesome Americans. God Bless America.

*The next day Morris writes:* We wanted to do what we could, and it sure felt insignificant. We felt like we should have been lifting buckets instead of playing. We were in awe of the kindness and generosity of those we saw around us. We were so amazed, speechless, really, that people came over to thank us, as if we were doing anything at all! At times it took every ounce of resolve to not burst into tears while playing a hymn, sensing the mass grave, the tomb only two blocks away, on a bright, beautiful September day, while the wind kicked up the dust and grit that used to be the WTC.

*Morris Kainuma*  
former tubist, Honolulu Symphony  
now free-lancing in New York City

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*All of the members of the brass quintet are members of Local 802 and frequent subs with ICSOM orchestras in New York. – Ed.*





## ***New York Musicians Provide Eyewitness Accounts of World Trade Center Attack***

**Jay Blumenthal:** It has been a very trying day but thankfully my family and I are fine. My youngest daughter attends a new middle school about six blocks from the World Trade Center. I had just dropped her off at school and was headed to pick up school supplies just across the street from the World Trade Center. That's when I heard the very low-flying jet come in and then an explosion. It was a most horrific sight—a gaping hole in the upper half of one of the towers with smoke and fire coming out. There was very little panic but everyone was clearly stunned. I immediately headed back to the middle school. On my way back, the second plane hit the other tower. I took my daughter home to a safe place. I then went to retrieve my older daughter from her school. We live midtown but we have a clear view of the Trade Center. Billowing smoke has obscured the entire area in lower Manhattan. As you know, both towers and other trade center buildings have collapsed. The loss of life is staggering. Thank the good Lord, my family and I are alive and well.



**Cindy Lewis:** We're all fine here at 31st and 5th Avenue, but I witnessed the plane attack of the second World Trade building. I'm not sure if I will be able to forget that any time soon. I was in Hoboken to meet my symphony car pool for the first day back to work yesterday. We noticed that the North Tower was burning, but had no idea what had happened. Without warning and out of nowhere, a jet liner suddenly appeared and rammed into the South Tower. We saw it, not through the lens of a TV camera, but with our own eyes. At that point, we realized that we had just witnessed a terrorist attack. Reports about the Pentagon attack and rumors about the White House and Washington Mall blurted out over the radio in rapid succession. By the time we got to the parking lot of the New Jersey Performing Arts Center for our rehearsal, the World Trade Center was wounded and teetering, and so were we. We stood in total disbelief as we watched the first building collapse.

Needless to say, members of the orchestra who had made it to Newark before the tunnels were closed sat in stunned silence desperately trying to call home on useless cell phones. Pay phones were also useless. I was especially concerned because of our apartment building's close proximity to the Empire State Building. How many of New York's mighty monuments might have been targeted? No one knew. It's a helpless feeling when you can't communicate with your loved ones.

After our management announced that both rehearsals would be canceled, they told us that no traffic was being allowed into New York City. About 40% of the members of the New Jersey Symphony became instant refugees. I was fortunately adopted by a member of the orchestra, who actually lives in my neighborhood in NYC, who also has a home on the bay of Long Beach Island in New Jersey. We drove two hours to sit in the surreal calm, beauty, and silence of the New Jersey Shore.

Today, the refugees were allowed back home. Late this afternoon, I climbed on a New Jersey Transit train in Newark homeward bound. It was a frightful sight to look east out of the train window and not see the Twin Towers.

*The next day:* We are having bomb scares and evacuations in this neighborhood all over the place. Macy's, the main Post Office, Madison Square, Penn Station, Empire State Building (again), One Penn Plaza were all evacuated at different times. Subway service has been suspended below 42nd St. The police are taking every threat seriously. We were evacuated late last night from our building—told to leave everything and run for our lives. I don't recall ever being this afraid when I lived in Israel.



**Tom Lee (via Andy Brandt):** Tom Lee also told me that he first learned about the incident as he arrived at the AFM Pension Fund offices for what were supposed to be two days of meetings of the trustees. He discovered everybody looking out the Fund's office windows at the World Trade Center from their 30-something-floor view. Several of the employees saw the second airliner hit the Trade Tower and they continued to watch both of the towers collapse with all the attendant feelings of helplessness and horror. Several of the managers present at the meeting had friends with offices in that area, so trying to meet under those circumstances was impossible.

*Tom Lee adds:* It was a horrible experience. As you know we closed the Federation for the rest of the week. No one could concentrate because we were all glued to our TV sets unable to comprehend the enormity of what had taken place. Also, it was a time when people needed to be at home with their families or friends. The people in the city were shaken and frankly unsure of what next to expect. There were continuous bomb threats in the city after the Tuesday tragedy. Pension trustees Ed Ward, Hal Espinosa, Gene Frey, Melinda Wagner and David Schwartz were unable to get out of the city. Ed, Hal and Melinda finally rented a car and drove to Chicago. Hal then caught a plane out of Milwaukee on Sunday to Los Angeles. Melinda stopped off in Michigan to visit either relatives or friends. Gene Frey finally rented a car and drove home. I'm not sure how David finally made it out of town.



**Florence Nelson:** Yesterday was horrific. There is little else to say. We lived in a war zone. The only sound I heard were sirens, all day long, going back and forth between the downtown area and hospitals throughout the city. It is impossible for me to understand how so many innocent people have disappeared off this earth. The



(EYEWITNESS ACCOUNTS – continued from page 4)

rescuers can't find people under the rubble—thousands and thousands of people who just came to work, left their families for the day—and died.

It was horrid to sit in an office and listen to a fighter plane go back and forth over the city, watching for other planes. It was horrid to finally get home (New York closed the buildings AND closed all access out of the city, so there were zillions of people standing on the sidewalks with no place to go or any means by which to get there) and hear that a van filled with explosives had been pulled off the road within two miles of my house. Restaurants were closed because cooks can't get into the city to cook and prepare. Hotels were sold out by noon. AFM staff who tried to get home came back to the office because there were so many people on the streets that the slightest sound would set off hysterical screaming and running. I deemed that it was safer to stay in the office. When Janice and I finally did leave the office and walk over to the ferry, the only means open to us New Jersey residents to get home, we learned that there was an 8-to-10-hour wait (the line went from 38th street to 54th street). The best part of valor was to go back to Broadway, gather up the others in the office, and find a place to eat and drink until we were prepared to join the line. So far, I can't get a call into Queens to find out how Debbie and Sara got home.

By 9 p.m. we could get across the river and get home. At least we are home. And alive. And confused. And frightened about what may happen tomorrow and tomorrow. CNN just announced that there are three unexplained planes flying near Vancouver as I write this. It is just too much to comprehend.

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## Calgary Philharmonic Locked Out

Musicians with the Calgary Philharmonic Orchestra were locked out at midnight Saturday, October 7, shortly after they voted overwhelmingly to reject management's final contract offer, which included shortening the season from 41 to 38 weeks and cutting one position in the orchestra. It is the first labor dispute in the CPO's history.

"The Society put a gun to the musicians' heads," said Calgary Musicians Association president Mark Johnson. The CPO had announced a deficit last year of about \$650,000 on its \$7-million budget. Musicians agreed to take rollbacks totalling \$250,000 in a two-year deal, but that was still \$80,000 short of the board's expectations.

The Calgary Philharmonic musicians have set up their own website where you can find the latest news on the lockout at [www.epomusicians.org](http://www.epomusicians.org).

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## Using the Web for Union Democracy

by Matt Noyes (excerpted from *Cyberunion Handbook: Transforming Labor Through Computer Technology* edited by Arthur Shostak; M.E. Sharpe, as published in the *Union Democracy Review*. Reprinted with permission.)

There is a second vice that plagues organizing which has thrived on-line: flaming. Free speech is ever an unruly thing. Like off-line meetings and conversations, rank-and-file lists and message boards are often the site of reckless accusations, base slanders, and even fighting words (It's easier to mouth off in cyberspace—less chance of getting punched out.)

It should be no surprise that unionists who have been denied a voice, treated with disdain and condescension, and had their rights violated and interests harmed, will, when finally provided a space for free expression, come out swearing and denouncing. Email exacerbates this effect by providing a medium that allows for easy expression, but hides the body language and intonation on which we all depend to show irony, sympathy, modesty, etc. The result can be a maelstrom of blistering attacks and counterattacks, that can, unfortunately, drive well-intentioned rank-and-filers away.

Some web masters address the problem by having a moderator. Others choose to weather the storm of unmoderated speech, providing disclaimers and, better yet, participating frequently in the discussion to keep it focused on real issues. Flaming is not the only way to derail discussion: rhetorical posturing, misinformation, bluffing, and just going on and on all accomplish the same end.

There is another, more fundamental, way in which free speech poses a problem and an opportunity. The struggle that union members sometimes wage to create democratic structures and a democratic culture blends into a struggle in which workers use democracy to advance their interests. Activists often neglect this difference between the two, treating union democracy as if it were just another way of describing their particular agenda.

As Herman Benson [Secretary-Treasurer, Association for Union Democracy] likes to point out, there is a difference between fighting for union democracy and using union democracy to fight.

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## *The Editor's Report (and Ruminations) on the Conference*

My summer travels started in early August, at the ROPA Conference in Cleveland, after which I spent my one-week vacation visiting friends and relatives in the Midwest. All too soon, on August 20, I was back at work, headed to San Diego for the ICSOM Conference.



On the airplane approaching San Diego I said to myself, as California's second-largest city came into view, that there is no excuse whatsoever for this large, sprawling, obviously wealthy city to have such trouble funding an orchestra. For all the beauty of this city, the distressed state of its orchestra is still an ugly blight. The same can be said of many a lovely subtropical city, including my own—Honolulu.

The ICSOM Conference started peacefully enough with a discussion of the Mellon Foundation's Orchestra Forum project. Musicians from San Francisco, St. Louis, Baltimore, Kansas City, and New Jersey shared experiences that to varying degrees have helped orchestras and managements work together. (Scheduled guest speaker Catherine Wichterman, program officer for performing arts at the Mellon Foundation, was unable to attend due to illness.)

The educational highlight of the Conference was the "Len and Peg Show," a team presentation by Lenny Leibowitz and his wife Peggy (daughter of Phil Sipser) on grievance and arbitration. Next to arbitration, nothing strikes fear into the hearts of most people like the specter of six hours of talking heads dissecting dry legalities. Miraculously, the Leibowitz Duo held the crowd spellbound the whole time, and even kept them willingly engaged through at least two periods of overtime.

A large dose of Conference excitement came when the election for Members-at-Large began. On Thursday night the nine nominees (for four positions) gave brief campaign speeches. I must confess that these verbal vignettes by ICSOM's rising stars have become my favorite part of the Conference. I invariably find a renewed respect for both the candidates and for ICSOM, having seen the organization anew through different pairs of eyes. A candidate could only be elected if s/he received a majority of votes cast. It took five ballots to finally fill the last of the four MAL positions.

But the major action, as predicted, came with the electronic media discussions, which had all the drama and intrigue of a theater piece. The cast of characters lined up like chessmen on the game board—one point of view was represented by Brad Buckley, Robert Levine, and Debbie Newmark, members of the union side of the Electronic Media Forum; another by Scott Weber of the Cleveland Orchestra and Rachel Goldstein of the Chicago Symphony, with Meredith Snow of the Los Angeles Philharmonic playing a supporting role. Jay Blumenthal of the NYC Ballet and the ICSOM Governing Board, Fred Sautter of the Oregon Symphony, and Len Leibowitz, ICSOM Counsel, led a group of mediator-peacemakers, shuttling between both camps to help draft a resolution that would meet the objectives of one side and also be acceptable to the other.

The rumble of media discontent had begun before the ICSOM Conference with the writing of open letters by the orchestra committee chairs of the Cleveland Orchestra and the Chicago Symphony, which were distributed to the ICSOM delegates at the Conference. The plot thickened in heated discussion at the Thursday night "town meeting" and reached climax on Saturday afternoon with more discussion, behind-the-scenes brokering, a short bout of parliamentary gymnastics, and finally the passage of the media resolution. (See page 11.) The ICSOM media resolution reads a little differently from similar ones passed at ROPA and OCSM, but the underlying message was the same: musicians want to play a larger and more direct role in formulating the national agreements under which they work.

✂ ✂

When I got back home from San Diego, I found this in my mailbox, attached to a change-of-address notice for *Senza Sordino*:

Thank you for your work for ICSOM!

— George Goslee



"The Three Bruces" – left to right: Bruce Revesz (New York City Opera), Bruce Wittrig (Dallas Symphony), and Bruce Ridge (North Carolina Symphony)



Although I never actually studied with him, and we met face-to-face only once, from the beginnings of my development as a bassoonist in northeast Ohio through my college years at Oberlin, George Goslee of the Cleveland Orchestra was central to my notions about what a professional orchestral bassoonist was. His playing during my formative years, in both live performance and recordings, influenced me as much as that of any other professional bassoonist. Imagine my stunned humility, after the passage of more than 30 years, to be thanked by a man whom, without his knowing it, I owe an even greater measure of thanks. And George's note also reminded me how much ICSOM still means to the generation of musicians who founded it, and how important it is that we protect the legacy they left us.

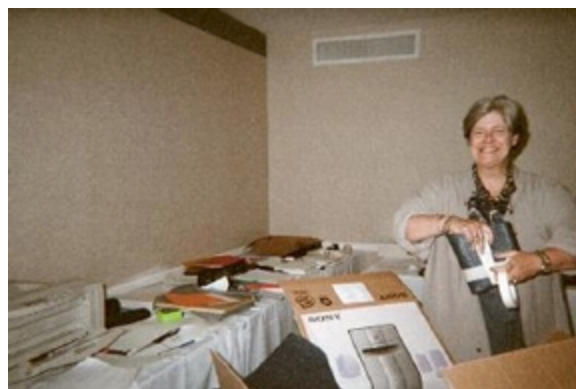


ICSOM has been undergoing fundamental changes, quietly evolving, for several years, transitioning from a centralized oligarchical style of doing business to a more interactive group consensus process. The catalyst for this change is our increasing ability to engage in deep discussion over a wide geography on a day-to-day basis at low cost, thanks to email and Web communications. It is now easier for a broad cross-section of the membership to make their feelings directly known and harder for leaders to operate in isolation. The Internet, however, for all its value, can also be a dangerous place. (See "Using the Web for Union Democracy," page 5.) In light of these new communication tools, part of our evolution must include a redefinition of "representational democracy" as it applies to ICSOM.

Organizational culture changes slowly, but it does change. ICSOM as an organization is surely moving in a more inclusive, democratic direction, but as in any political organization, it will be the constituency—the ICSOM membership—that will determine how far and how fast we will go. The key is for all ICSOM orchestras to get involved—for all ICSOM delegates to come to the Conference completely informed of their orchestras' needs and positions so that meaningful, intelligent discussion among the delegates can take place on the floor of the Conference and behind the scenes. ICSOM's power as a progressive think-tank for orchestra musicians, sometimes kinetic but often only latent, is now being tested.

When the Electronic Media Forum fact-finding meetings are over, it will be the responsibility of the EMF to share the facts with ICSOM orchestra members. It will then be the responsibility of orchestras to provide direction to the negotiators in response to those facts. The EMF and ICSOM leadership need to hear from *all* of us if the spirit of activism shown by this summer's ICSOM Conference is to carry forward.

The threads of time, music, union, and artistic community that bind us all together are stronger than any of the issues that divide us. The disagreements that came to the fore at this year's ICSOM Conference, while painful, were also hopeful, as an expression of a dynamic living democracy. The people spoke.



*The ICSOM Secretary appears to be doing a little unauthorized taping while packing up boxes at the end of the ICSOM Conference.*

## The 2001 ICSOM Conference Through Bleary Secretarial Eyes

The 39th Annual ICSOM Conference was held in San Diego, California and hosted by the San Diego Symphony. Richard Levine acted as Conference host. Media and a labor law workshops were the main Conference presentations. Media discussions began early, even before the first session was gaveled in by Robert Levine. Reports of unauthorized taping quickly circulated when members of ICSOM's Executive Committee were spotted secretly taping electric wires to the floor of the conference room. Rumors were also abounding that ICSOM President David Angus was seen tapping a live mic and saying, "One, Two. One, Two," without having first filed a contract with the San Diego local.

The Shop Steward/labor law primer presented by Lenny and Peggy Leibowitz was the highlight of the Conference. The success of their workshop demonstrates that even the driest of subjects, as labor law is, can be made interesting and understandable.

Media contracts were explained by Deborah Newmark, AFM/SSD EM Supervisor. Newmark also demonstrated SSD's new CD-ROM on her quadraphonic Windoz laptop [*Vroooom!*]. Not to be outdone, Robert Levine pulled his Mac Cube out and attempted to feed it an ICSOM CD-ROM. After much pushing of buttons, gnashing of teeth, and wiggling of cables, he finally gave up and tried to feed the ICSOM CD to the Newmark laptop. Of course, it worked perfectly, proving what we all knew anyway—that Windoz eats anything put in its path. [*This one Macincident aside, the ICSOM CD is quite readable by the Macintosh computer.* – Ed.]

Media discussions with Brad Buckley filled up most of the last day of the Conference. The Media Committee came away from the Conference charged with the responsibility of fact-finding and communicating the same to the field via a report. There were numerous resolutions presented at the Conference, recognizing the contributions of Phil Sipser, Florence Nelson, among others, media, the Calgary Philharmonic, et al. ... et al. ... et al. ....zzzz

*Lucinda-Lewis  
ICSOM Secretary*

(ICSOM CONFERENCE 2001 – continued from page 1)

labor law can be entertaining as well as educational.

For the second year running, the Conference social event had a maritime theme—dinner on Mission Bay. With the help of Local 325, the delegates took over all three decks of the *William D. Evans*, a classic paddle wheel steamer, for a dinner cruise around Mission Bay. Transportation for the event—as well as for lunch breaks on



The *William D. Evans*, site of the ICSOM Conference mixer.

days with morning and evening sessions—was provided by a double-decker bus made available by the San Diego Symphony musicians.

Much other business was done by the delegates on the Conference's final day, including the passage of resolutions of support for the musicians of the Calgary Philharmonic (faced with a management bent on downsizing first and cooperating later) and the musicians of the Seaside Musical Theater Orchestra of Daytona Beach, fighting an intransigent management for the right to be represented by a union. The delegates voted to dedicate the 2001 Conference to the memory of Phil Sipser, while also approving the convening of a second Unity Conference in Ottawa for August 2002. The delegates authorized the Governing Board to design and implement a pilot project to collect and analyze data about orchestra managements and finances, so that the 2002 Conference could consider the costs and benefits of a fully implemented program.



The delegates also approved a resolution regarding the upcoming Electronic Media Forum discussions of symphonic phono recording.

The delegates also voted—in response to newly-elected AFM President Tom Lee's request for help raising money for TEMPO—to direct the Governing Board to investigate ways that “meaningful and effective” amounts of money for TEMPO could be raised from the members of ICSOM orchestras. With the traditional “showing of the green,” the delegates also contributed \$1,057.00 out of their own pockets for TEMPO.

Before the Conference's adjournment, the Governing Board presented former ICSOM Treasurer Florence Nelson with a plaque honoring her ascension to the position of AFM Secretary-Treasurer—the highest elected office that any piccolo player has ever achieved. It was a fitting end to a Conference that celebrated diversity of opinion, unity of purpose, seriousness of debate, and the desire of volunteer activists to serve.

*Robert Levine*  
ICSOM Chair



## ICSOM Conference Resolutions

Whereas, The Seaside Music Theater Orchestra of Daytona Beach, Florida is in the midst of a union organizing campaign; and  
 Whereas, The management of the Seaside Music Theater has refused a third-party card count that would allow a rapid and accurate determination of the desires of the prospective bargaining unit; and  
 Whereas, An NLRB election has been set for October 2001; therefore, be it  
**Resolved**, That the delegates to the 2001 ICSOM Conference express their overwhelming support for the musicians of the Seaside Music Theater Orchestra and the Central Florida Musicians' Association, Local 389 AFM in their efforts to organize and work under a collective bargaining agreement.



Whereas, The Calgary Philharmonic Orchestra (CPO) is an OCSM orchestra that has historically maintained a high level of artistic excellence and fiscal health in an economically advantaged city; and  
 Whereas, Despite the sudden appearance of a large operating deficit and a steep decline in ticket sales for the season just concluded, the CPO still has an accumulated deficit of less than 5% of its annual budget; and  
 Whereas, The current CPO management has taken steps to place itself in a legal lockout position to enforce demands for heavy financial concessions from the musicians, including the downsizing of the orchestra by eliminating a position that is held by a full-time musician; therefore be it  
**Resolved**, That ICSOM censure the management and board of the Calgary Philharmonic Orchestra for aggressively putting forward proposals that will do great harm to the organization and its musicians and that will violate the core principle of never terminating musicians by downsizing; and, be it further  
**Resolved**, That ICSOM and its member organizations work with the AFM and OCSM/OMOSC to vigorously support the efforts of the musicians of the CPO and Local 547 to ward off these grave threats.



Whereas, There are no clear standards or guidelines for programs that provide internship opportunities for young musicians aspiring to careers as orchestra musicians to gain experience working with professional orchestras; and  
 Whereas, Such internships in other industries can have the effect, whether intentional or not, of reducing employment for workers already in the industry; and  
 Whereas, Such internship programs should never be used to replace musicians of ICSOM orchestras; therefore, be it  
**Resolved**, That the delegates to the 2001 ICSOM Conference direct the ICSOM Chairperson to appoint a task force to propose suggested guidelines for such internship programs and report such guidelines to the Governing Board and to the delegates to the 2002 ICSOM Conference for their consideration.

*[Following the Conference, the ICSOM Chair appointed a task force, pursuant to this resolution, composed of David Angus (ICSOM President), Michael Moore (Atlanta Symphony), Mary Plaine (Baltimore Symphony), Jay Bertolet (Florida Philharmonic), and Rachel Goldstein (Chicago Symphony).]*

**Whereas, No individual has had a greater or more positive effect on the working lives of symphonic musicians in the United States and Canada than former ICSOM counsel I. Philip Sipser; and**  
**Whereas, Phil Sipser trained, mentored, and inspired by example three generations of union activists, union staff, labor attorneys, and negotiators; and**  
**Whereas, Phil Sipser died this year at the age of 82; therefore, be it**  
**Resolved, That the delegates to the 2001 ICSOM Conference dedicate said Conference to the memory of this extraordinary man and great friend of working musicians.**

*[Adopted by unanimous consent]*

**Whereas, Gino Raffaelli served as ICSOM's first treasurer, from 1963 until 1970; and**  
**Whereas, Gino Raffaelli is now retiring from The Cleveland Orchestra after many years of service; therefore, be it**  
**Resolved, That the ICSOM Governing Board and the delegates to the 2001 ICSOM Conference express their gratitude to Gino Raffaelli for his service to ICSOM; and, be it further**  
**Resolved, That the ICSOM Governing Board and the delegates to the 2001 ICSOM Conference send congratulations and best wishes to Gino Raffaelli on the occasion of his retirement from The Cleveland Orchestra.**

*[Adopted by unanimous consent]*



Whereas, The Mellon Foundation is sponsoring a series of fora to discuss matters which involve the conditions under which orchestral musicians work and live; and  
 Whereas, No officers of the AFM or of the relevant Player Conferences have been invited to any of these meetings in the capacities as officers; and  
 Whereas, Representatives of the AFM and the Player Conferences may have viewpoints important to these discussions; and  
 Whereas, The AFM musicians involved, including the representatives of ICSOM and ROPA, have all designated the AFM and the Player Conferences to represent them in their dealings with employers; and  
 Whereas, Musicians involved in the Mellon process have expressed a desire for such participation by representatives of the AFM and the Player Conferences; and  
 Whereas, The role of the AFM and the Player Conferences is widely recognized as both critical and inevitable in the past and future development of the American symphonic industry and how musicians function within that industry; therefore, be it  
**Resolved**, That the delegates to the 2001 ICSOM Conference direct the ICSOM Chairperson to work with the Mellon Foundation to include such representatives in the Mellon Process.



Whereas, The ICSOM Minority Scholarship Program was established to provide financial support for aspiring minority musicians; and  
 Whereas, The Sphinx Competition identifies young, talented Afro-American and Latino musicians through a process of taped and live auditions; therefore, be it  
**Resolved**, That the ICSOM Governing Board be authorized to enter into a pilot project with the Sphinx Competition to provide educational scholarships for competition winners, provided that the Governing Board is satisfied with the terms of any such project; and, be it further  
**Resolved**, That the Governing Board ensure that one of the terms should be that ICSOM receive due credit for its support.



Whereas, Information is power; and  
 Whereas, Members of ICSOM orchestras and their locals do not currently have easy access to much relevant information about their managements and about their orchestra's finances on a continuing basis, either because the information has not been collected or has not been analyzed in a useful and systematic way; therefore, be it  
**Resolved**, That the delegates to the 2001 ICSOM Conference authorize the Governing Board to design and implement a pilot project to collect and analyze information about orchestra managements and finances; and be it further  
**Resolved**, That the Governing Board bring the results of such a pilot project to the 2002 ICSOM Conference for consideration of whether or not a fully implemented project would be of value proportional to its cost to ICSOM.

*(continued on page 11)*

*The International Conference of Symphony and Opera Musicians (ICSOM)*

## Statement of Revenues & Expenses

### For the Fiscal Year June 1, 1999 to May 31, 2000

	GENERAL FUND	EMERGENCY RELIEF FUND	MEMORIAL AWARDS	TOTAL OF ALL FUNDS
<b>Revenues</b>				
Dues 99-00	124,612			124,612
Dues 98-99	14,331			14,331
Transfers from Other Funds	12,500		4,060	16,560
Repay GF - ERF (Simon)	4,415			4,415
Book Royalties	4,016			4,016
Refunds & Reimbursements	3,921			3,921
Directory Advertising Income	3,715			3,715
Interest Income	2,730	9,627	670	13,027
Senza Sordino Income	510			510
CD-Rom Sales	15			15
<b>Total Revenues</b>	170,765	9,627	4,730	185,122
<b>Expenses</b>				
Legal Expenses	29,000			29,000
ICSOM Conference Expenses	28,532			28,532
Senza Sordino (includes Emeritus)	11,189			11,189
Honoraria	10,500			10,500
ERF payment for Simon Fund	10,000			10,000
Telephone	8,905			8,905
Directories	7,732			7,732
Media Committee	5,973			5,973
Transfers to Other Funds	4,060	10,000	2,500	16,560
Office Equipment	2,717			2,717
AFM Convention	2,654			2,654
Special Projects	2,637			2,637
Scholarship Awards	2,500			2,500
Mid-Winter Governing Board Mtg	1,967			1,967
Duplication	1,735			1,735
Postage	1,668			1,668
Conductor Evaluations	1,592			1,592
Book Expenses	1,339			1,339
Income Replacement	1,647			1,647
Bonding Insurance	704			704
Subscriptions	697			697
Stationary & Supplies	654			654
Misc Transportation	597			597
Troubled Orchestras	590			590
Website	503			503
Email	475			475
Players/Presidents Council	426			426
Accounting Expenses	380			380
ROPA Conference	302			302
Good & Welfare	288			288
OCSM Conference	262			262
Bank Charges	185	9		194
Federation-related expenses	167			167
<b>Total Expenses and Transfers</b>	142,579	10,009	2,500	155,088
<b>Excess of Revenues over Expenses</b>	28,186	(382)	2,230	30,034

### Changes in Fund Balances

<b>Fund Balances, beginning of year</b>	75,359	197,781	12,318	285,458
Income	170,765	9,627	4,730	185,122
Less Expenses	142,579	9	2,500	145,088
<b>Fund Balances, end of year</b>	103,544	207,400	14,549	325,492



## Balance Sheet

### For the Fiscal Year June 1, 1999 to May 31, 2000

	GENERAL FUND	EMERGENCY RELIEF FUND	MEMORIAL AWARDS	TOTAL OF ALL FUNDS
<b>Assets</b>				
Cash: checking	90,907			90,907
Investments		194,900	14,549	209,448
Prepaid Expenses	6,961			6,961
Dues Receivable	5,676			5,676
Loans Receivable		12,500		12,500
<b>Total Assets</b>	<b>103,544</b>	<b>207,400</b>	<b>14,549</b>	<b>325,492</b>
<b>Liabilities &amp; Fund Balances</b>				
Total Liabilities	-	-	-	-
Fund Balance	103,544	207,400	14,549	325,492
<b>Total Liabilities &amp; Fund Balances</b>	<b>103,544</b>	<b>207,400</b>	<b>14,549</b>	<b>325,492</b>

(RESOLUTIONS – continued from page 9)

✂ ✂

Whereas, The 2000 ICSOM Conference directed the Governing Board to bring the 2001 Conference a proposal for a second Unity Conference, to be held during the summer of 2002; and

Whereas, The Governing Board, in collaboration with the elected leadership of the Regional Orchestra Players' Association and the Organization of Canadian Symphony Musicians, has developed such a plan for a joint Conference to be held the week of August 12, 2002, in the Canadian capital city of Ottawa; and

Whereas, The delegates to both ROPA and OCSM have authorized their participation in such a Conference; therefore be it

**Resolved**, that the delegates to the 2001 ICSOM Conference authorize ICSOM's participation in said joint Unity Conference.

✂ ✂

Whereas, ICSOM will celebrate its 40th anniversary in 2002; and

Whereas, ICSOM has in its midst a Master Brewer; therefore, be it

**Resolved**, That ICSOM commission Master Brewer and Philadelphia Orchestra delegate Robert Grossman to brew a commemorative ICSOM 40th Anniversary Beer to be enjoyed at the 2002 ICSOM Conference, provided all legalities of the creation and transport of said beer can be met.

✂ ✂

Whereas, Working symphonic musicians in the United States are affected most profoundly by the actions or inaction of government; and

Whereas, In the political arena, access is power and money is access; therefore, be it

**Resolved**, That the ICSOM Conference direct the Governing Board, with the assistance of ICSOM counsel, to research ways that meaningful and effective sums of money for TEMPO could be raised on a voluntary basis from ICSOM member orchestras on a sustained basis.

✂ ✂

Whereas, The technique of "work hardening" has been shown to facilitate a musician's successful return to work following an injury; and

Whereas, Some orchestras have implemented work hardening policies; and

Whereas, A policy on work hardening was distributed at a recent Personnel Managers' Conference; therefore, be it

**Resolved**, That the delegates to the 2001 ICSOM Conference direct the Chairperson to appoint a Work Hardening Committee to collect existing work

hardening policies from orchestras and to develop a position on such policies for consideration by future ICSOM Conference.

*[Pursuant to this resolution, the ICSOM Chair appointed a committee of Lucinda-Lewis (ICSOM Secretary), Fred Sautter (Oregon), Deborah Torch (San Antonio), Tom Morgan (San Diego), and Cathy Payne (San Francisco Symphony)]*

✂ ✂

Whereas, We are opposed to the possibility of any departure from upfront payments which have constituted the basic foundation of compensation within the symphonic recording industry since 1944; and

Whereas, Both ROPA and OCSM/OMOSC have supported that position in resolutions passed unanimously at their 2001 Conferences; therefore be it

**Resolved**, That the ICSOM Media Committee is authorized to engage in a fact-finding process with the Electronic Media Forum as currently scheduled. At the conclusion of the fact-finding, the process will stop, and a written report will be prepared and sent out to the field. After a reasonable period of time for input from the field, it will be determined, based on such input, whether the process will proceed and in what bargaining format.

✂ ✂



*AFM President Tom Lee meets with ICSOM Governing Board the day after the Conference.*

## Newslets

*Elected to two-year terms as ICSOM Governing Board Members-at-Large: Fred Sautter (Oregon) Mary Plaine (Baltimore), Michael Moore (Atlanta), and Jay Blumenthal (NYC Ballet)*

*Elected to ICSOM membership: The Fort Worth Symphony (ICSOM, now at 51 members, is just one card shy of a full deck.)*

*Janice Galassi has been appointed Director of the SSD, succeeding Florence Nelson, who was elected Secretary-Treasurer of the AFM in June.*

**Congratulations, all!**

**For your own protection:  
DO NOT DO DARK DATES!  
DO NOT SIGN WAIVERS OF ANY KIND!**  
*This applies especially to recorded work. If you are approached to work without a contract or asked to sign away your rights under a contract, get in touch with your local union or the AFM immediately.*

## “Unity 2” On Its Way

As a result of actions taken at the annual conferences of the Organization of Canadian Symphony Musicians (OCSM/OMOSC), the Regional Orchestra Players' Association (ROPA), and the International Conference of Symphony and Opera Musicians (ICSOM) during August 2001, a joint meeting of the three Conferences has been scheduled for the week of August 12, 2002 in the Canadian capital city of Ottawa. The conference has the working title of “Unity 2.” Representatives of professional orchestras and musicians' unions from other countries are also welcome to attend, and will be invited when detailed schedules and agenda are set.

A website has been established at [www.unity2.org](http://www.unity2.org) in order to make information available to all interested parties about the conference as they become available.

For more information, please contact Robert Levine, ICSOM Chair, at [rtl@icsom.org](mailto:rtl@icsom.org) or 414.352.3246.

*Thank you, Rick Graef, Indianapolis Symphony ICSOM delegate, for most of the photographs (the good ones!) that grace this issue of Senza Sordino.*

*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.

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A Conference of the American Federation of Musicians - AFL-CIO

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**Subscriptions:** \$10 per year, payable to *Senza Sordino*  
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### ICSOM Orchestras

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



[www.icsom.org](http://www.icsom.org)

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