

# Senza Sordino

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## The State of the (Dis)Union

*Because of orchestra musicians' ongoing concerns about the governance of the union, ICSOM Chairman Brad Buckley met with the International Executive Board on May 21, 1990 at the George Meany Center in Washington, D.C. Following is the unedited text of his address to the Board. —Editor*

At the end of the 1989 AFM convention, there seemed to be good reasons for optimism concerning the union and the ICSOM orchestras' relationship with it. Three progressive bylaws concerning symphony musicians were passed by that convention. The staff of the symphony department had been enlarged. Two young and aggressive local union presidents had been elected to the IEB. The bitterly contested AFM presidency had been resolved and an AFM President (Marty Emerson) elected who had made democratization one of his campaign issues. President Emerson had appointed and funded a joint Federation player conferences committee to study and recommend ways to make the union more responsive to symphony and recording musicians. Bill Roehl, a labor consultant with impressive trade union credentials and tremendous respect in the labor community, was retained to advise the committee. As ICSOM Chairman, I was very optimistic that the leadership of the union was committed to identifying the problems of the union and devising and implementing programs to solve those problems. In that spirit, the theme of the Aspen ICSOM conference was "The Union," and ICSOM devoted an entire conference to fostering closer union/orchestra relations. One result of this was the passing of a resolution calling for orchestra support of "Live-PALRA," which resulted in the orchestra card-mailing campaign mentioned by Ned Guthrie in his column in the *International*.

Unfortunately, what has happened since then has raised serious questions among working musicians about the Federation leadership's commitment and ability to put forward programs to solve the problems of the union. I suggest to you gentlemen that where to

locate the International headquarters is of small significance compared to solving these problems. One of these problems is that the union has not found a way to effectively service the fully employed musicians who unfortunately are a minority of the membership of the union. The proof of my statement is found in the suspicion and lack of trust exhibited by most employed musicians toward the union. You have just had a very graphic example of this in the petitions you have received regarding a rumor that the union might borrow money from the pension fund. You probably question the motivation of these petitions as having a private political agenda. A better question would be to ask yourselves why so many musicians are so willing to believe the worst of the union. Look at the messages that are being delivered to employed musicians, and in this instance I will speak about messages to symphony musicians.

The manner in which the Federation chose to end the Oklahoma Symphony strike sent a message that the union will save a local at the expense of the professional employed musicians.

When symphony musicians ask questions about national media contracts and the union is unable to respond effectively, we get the message that the union is understaffed, confused, and with an astonishing ignorance of the symphonic workplace.

Information about symphonic recording activity is crucial during the phono negotiations. When that information is provided solely by orchestra musician volunteers, the union sends a message that very little of the \$3 million in dues paid by musicians in ICSOM orchestras is devoted to the important union function of gathering

*Continued on page 4*

## 1990 Conference Preview

The 1990 ICSOM conference will be held in Orlando, Florida, from August 22-26. The theme of this year's conference is "Agencies That Affect Symphony Orchestras." The keynote speaker will be Bill Roehl, architect of the Roehl Report [see page 2.] I think those attending the conference will be interested in the comments of this ardent trade unionist and patron of the arts.

Also addressing the conference will be Catherine French, Executive Director of the American Symphony Orchestra League, and Antoinette Handy, Director of the Music Program at the National Endowment for the Arts.

Issues to be discussed at the conference will include:

- Whether to create an ICSOM Foundation
- Trade division: a concept for improved union services

- Political action: what should we be doing
- Symphony audio-visual contract

Workshops will include the ever-popular Negotiating Workshop by Liza DuBrul and Len Leibowitz, and Accessing the AFM presented by Federation staff.

Delegates from negotiating orchestras should come prepared to discuss the current state of their negotiations. Elections will be held for the positions of Chairman, President, Secretary, Treasurer, and Editor of *Senza Sordino*.

See you in Orlando!

*Brad Buckley*  
*ICSOM Chairman*

# The Roehl Report

## Narrowing the Rift Between the AFM and Player Conferences

William E. Roehl, consultant

*This document was submitted in August 1989 and adopted by the IEB on March 31, 1990. —Editor*

I view this report as a reasonable, rational, non-confrontational approach to some of the problem areas that exist between the Federation nationally and their local unions, and between the locals and orchestra conferences. It is an attempt to provide greater involvement by the player conferences in those decisions that directly affect their livelihood. It is my opinion that the player conference leadership must be tuned into the decision-making process at all levels. If they are not, there are no tools to properly analyze and respond to events around them.

An abbreviated history of events that have brought us to this critical juncture:

The ICSOM conference of 1987 adopted a resolution calling for the appointment of a Structure Committee to consider options for possible restructuring of the player conferences in relationship to the Federation and local unions.

The following year ICSOM passed a motion establishing the Trade Division Committee composed of representatives of ICSOM, OCSM, ROPA, RMA, and the AFM President. The Trade Division Committee was officially appointed in September 1988.

The Trade Division Committee's charge was to consider ways in which trade division structures in other unions might be applicable to the AFM. In the course of this investigation, should the trade division concept not offer a satisfactory solution, the Trade Division Committee should be prepared to recommend changes that would strengthen the player conferences status within the AFM structure.

I was retained in February 1989 and was given materials addressing a full range of issues pertaining to the player conferences and reflecting a series of universal concerns:

- A more effective and cost-effective relationship between Conferences and AFM, and between orchestras, recording musicians, and their local union
- A more institutionalized access to the AFM and the International Executive Board
- More status within AFM
- More input up to and possibly including supervisory power over a fully staffed symphony department and recording department.

There were other general goals and specific objectives that were secured through the 1989 AFM convention action.

I believe I reflect the consensus of the Structure (Trade Division) Committee that the unique nature of your profession requires further creative thinking and careful consideration before any trade division model can be developed. Drastic structural changes added to the many complex problems AFM is now facing would be counter-productive to the interest of all the membership of AFM.

The following proposals were adopted by the AFM International Executive Board on March 31, 1990:

1. The title of the Symphony Department shall be changed to the Symphonic Services Division.

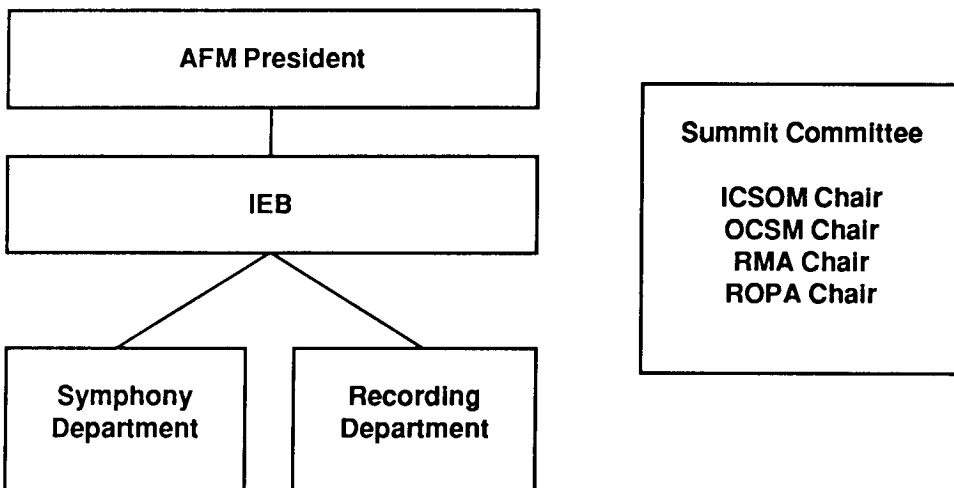
2. The Administrator of the Symphony Department and operating head of the Orchestra Service Program shall serve as Director of the Symphonic Services Division, to be appointed to that position by the AFM President and to be designated by the President as Assistant to the President.

3. A Symphonic Steering Committee, consisting of the principal officers of ICSOM, OCSM, and ROPA, shall be established. This committee shall serve as the advisory committee to the Symphonic Services Division.

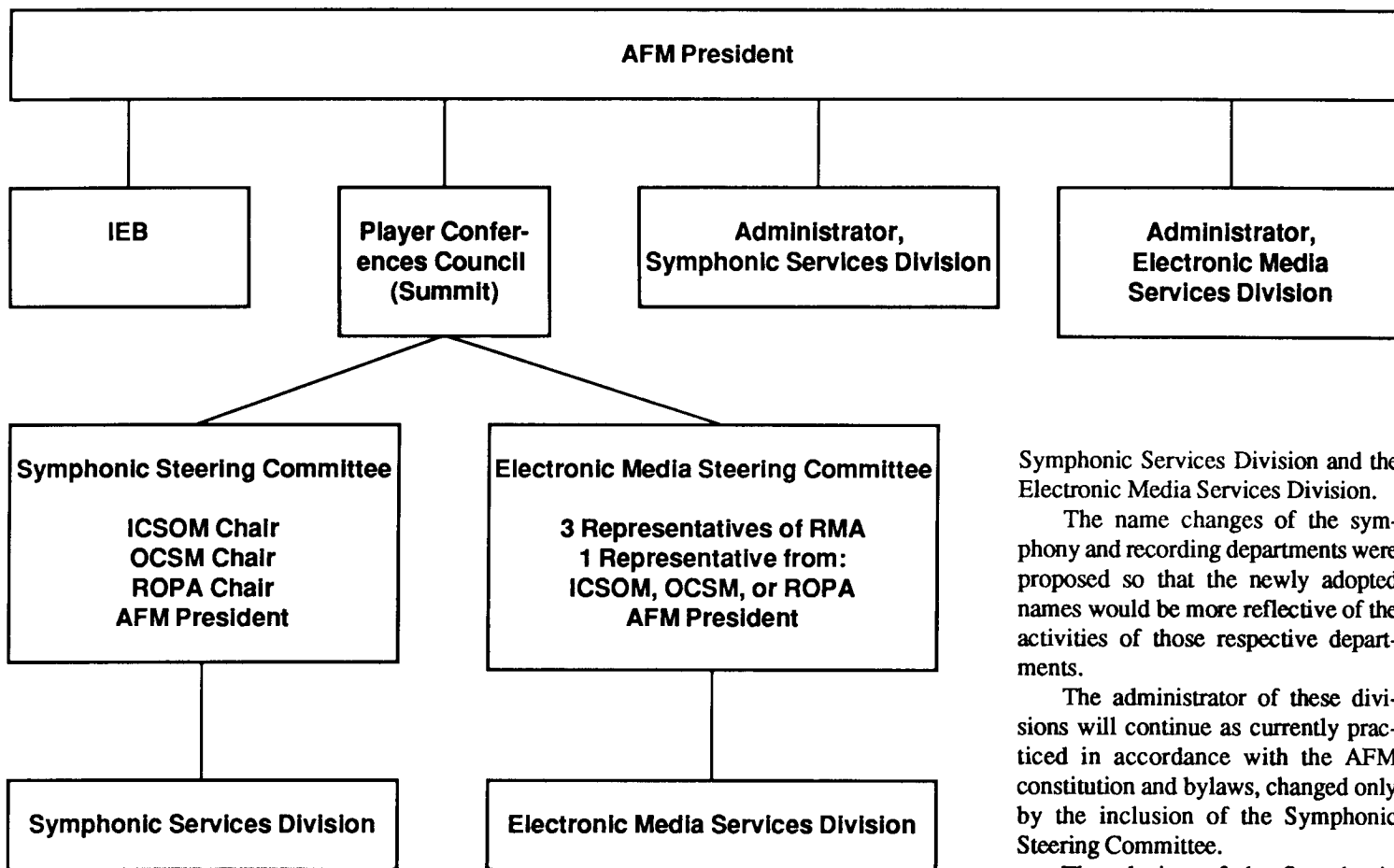
4. The title of the Recording Department shall be renamed the Electronic Media Services Division. The Administrator of the Recording Department shall serve as Director of the Electronic Media Services Division, to be appointed to that position by the AFM President and to be designated by the President as Assistant to the President.

5. An Electronic Media Steering Committee shall be established, consisting of three RMA representatives to be determined in consultation with that conference, plus one electronic media representative from the Symphonic

### AFM Before Adoption of the Roehl Report



## AFM After Adoption of the Roehl Report



Symphonic Services Division and the Electronic Media Services Division.

The name changes of the symphony and recording departments were proposed so that the newly adopted names would be more reflective of the activities of those respective departments.

The administrator of these divisions will continue as currently practiced in accordance with the AFM constitution and bylaws, changed only by the inclusion of the Symphonic Steering Committee.

The placing of the Symphonic Steering Committee at this level of the

Conferences. This committee shall serve as the advisory committee to the Electronic Media Services Division.

6. The name of the Summit Committee shall be changed to the Player Conference Council, maintaining the present composition of the principal officers of ICSOM, OCSM, ROPA, and RMA.

7. The Player Conference Council shall meet with the International Executive Board at a time and place mutually agreed upon. The purpose of the meetings shall be to exchange information and ideas on appropriate subjects regarding the good and welfare of the American Federation of Musicians.

8. The existing AFM Structure Committee shall continue its research into structural and operational improvements within the AFM, possibly including the submission of a detailed plan for a Trade Division.

9. The AFM President shall serve as an ex officio member of all the committees referenced above, and any meetings of the committees involving expenditure of Federation funds shall take place only with the prior approval of the Office of the AFM President.

These proposals will offer a more institutionalized access to the AFM and the International Executive Board, more status within the AFM, and equally important, more effective input into the

Federation has a number of positive aspects:

- Since a major function of the Symphonic Services Division is the receiving and dissemination of information, it seems clear this arrangement permits a reduction of the administrative distance between the orchestras and the Federation.
- There can be immediate responses by AFM and orchestras to significant issues and decisions that affect either party. The access of the Symphonic Steering Committee to AFM can be assured now and in the future.
- This committee can, in conjunction with the Director of the Symphonic Services Division, explore areas that are vague, ill-defined and potentially problem-causing, and thus serve as an early-warning and prevention mechanism.

The Player Conference Council will meet with the IEB as expressed in number seven of the proposal.

You will also note that the structure committee shall continue to pursue its original charge as outlined. The last proposal properly makes the AFM President an ex officio member of all committees and clearly defines payment for all committee meeting costs (committees referenced in this report).

The adoption of this report builds on the AFM convention action and opens lines of communication to the executive branch, the legislative governing body, and the present symphony and

recording departments, without diluting the status and purpose of the local unions.

The AFM constitution, the Presidential Office, and the power and responsibility of the International Executive Board remain intact. President Emerson and the members of the IEB are to be

**What is a Trade Division?**

Some International Unions are organized into divisions of like-employed members. These divisions operate under the umbrella of the International. Thus, everyone is a member of the International Union, but gets services from a specific division of the International. This concept may be the best way to provide services to symphonic orchestra musicians in the diverse membership present in the AFM.

commended for their excellent cooperation, assistance, and adoption of this proposal.

I would also like to express my appreciation for the enthusiastic and intelligent participation of the Trade Division Committee, whose efforts were invaluable, and to ICSOM Chair Brad Buckley in particular, who offered creative and perceptive ideas with a sense of urgency in developing rational solutions to existing problems.

Now comes the task of effectively implementing the proposal, to refine it and review the results. **LI**

**What Does the Roehl Report Mean?**

The adoption of the Roehl Report by the IEB is a commitment to improve the services that the union provides for musicians in the four player conferences (ICSOM, OCSM, ROPA, and RMA). It legitimizes the informal alliance formed by the conferences (the Player Conference Council) and provides formal access for the council to the IEB. Further, it places a player conference advisory committee with each of the newly created Federation divisions (Symphonic and Electronic Media). If the IEB and the administrators of the divisions act on the advice and programs recommended by the player conferences, we will see improved services and a Federation that is responsive to our needs.

*Brad Buckley*  
*ICSOM Chairman*

**The State of the (Dis)Union**

*continued from page 1*

information.

Health care for members is a critical issue in the labor movement. ICSOM located a very good health care bargaining manual for the 22 negotiating orchestras and retained a union-friendly consultant to advise the orchestras. Isn't this something the union should be doing?

The positive message of the adoption of the Roehl Report is clouded by the fact that the Player Conference Council was not asked to come to this meeting to discuss implementing the report.

Some of the remarks in President Emerson's closing speech to the Northwest Conference [see box, page 5] appear to send the message of a suspicious union leadership that is unable to deal constructively with the motivations and problems of its membership and itself. The Player Conference Council deserves clarification from President Emerson about these remarks.

In the spirit of dealing constructively with these problems, I ask you, the leadership of our union, to consider the following:

1. What happened in Oklahoma City has to be openly discussed and understood so that the union will send a loud message that it cares enough to learn from mistakes.
2. The Roehl Report should be implemented immediately so that a loud message is sent that the union is willing to address the problems of the musicians in the player conferences. We hope that Bill Roehl, who has the confidence of the player conferences, will continue to be retained by the union to implement the report.
3. A task force with a timeline should be established to address the unemployment in the union and to recommend ways to organize the non-union work force in the music industry.
4. The union should recognize that the present system of work dues is antiquated, often unfair, and, because of the nature of our industry, impossible to enforce equitably, and should establish a taskforce with a timeline to come forth with a program designed to settle this issue in a way that is fair to all members and provides funds to properly service the working musician.
5. The union should establish an effective training program for local officers and business agents.
6. The union should come forth with a program that deals rationally and humanely with the problem of retired or non-working members controlling a local, often to the detriment of the working members.
7. The union should recognize that a local which exists solely because of MPTF is not in fact a local union, and come forth with a program to deal with this problem.
8. The union should devise a program to use the MPTF more creatively.

In short, gentlemen, with all due respect, the ICSOM orchestras request that you spend less time arguing about where to put the union and more time working on programs to make the union more effective for all its members. This will bring back the respect and trust of your working members.

On behalf of the Player Conferences Council, I request a meeting with the International Executive Board as soon as possible.

*Brad Buckley*  
*ICSOM Chairman*

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### Emerson's Remarks to the Northwest Conference of AFM Local Unions

*A tape recording of Emerson's remarks was provided by a delegate to the Northwest Conference. ICSOM delegates may obtain a complete transcript of this address from ICSOM Secretary Richard Decker.*

"We're skating on thin ice when we start talking about symphonies in our great organization. A lot of discontent, a lot of dissidence, a lot of power hungry people who want to take charge and do things themselves. It happened in Europe; the cry is democracy. Well, we've given you democracy. You've never had so much democracy since I became President. And now it's almost becoming a democracy out of control... And when Alan [Alan Wood, the Vice-President from Canada] says there's a lot of mistrust and a lot of disrespect, nothing could be closer to the truth."

Later in his speech, Emerson says, "And I don't have any doubt in my mind that what I said to this one person—a very high official in the Sony organization: 'If you don't deal with us, who are you gonna deal with? You'll be dealing with

some rump organization out there—some group that gets together and says, "We are the some-kind-of-organization within an organization." Oh, if we go down the tubes, that's what could happen. You have structures right now that could if they wanted to, start operating. The RMA is one, ICSOM is another, ROPA is another, OCSM is another. And there's talk of that.' And that's what I said. I said, 'You wanna do business with the American Federation of Musicians or you wanna do business with these little people that you heard carping at you.'"

As chairman of ICSOM and a union musician, I found these remarks very revealing. My response is, "You are correct, Mr. President, there is a lot of mistrust. The remarks in your speech, which appear to refer to orchestra musicians as power-hungry, carping little people, added to that mistrust. We need a union leadership that is prepared to come forward with programs that address problems and thus gain the respect of its membership. The IEB's adoption of the Roehl Report is an important first step in accomplishing this."

I wrote to Emerson expressing ICSOM's displeasure about his remarks; his response is printed below. —Brad Buckley

### Emerson's Response to ICSOM Chairman

June 6, 1990

Dear Brad:

With regard to my closing remarks at the Northwest Conference April 8, 1990, you should know that the setting and the mood of that conference itself—at the height of the relocation and pension fund disputes—were responsible in large measure for the tone of my remarks, especially in view of the West Coast trouble spots the Federation has had to contend with.

As you are well aware, I have continued to admonish our Locals on every occasion to improve and strengthen their relationships with their symphony orchestras and recording musicians performing in their jurisdiction. Sans the foregoing explanation, it seems to me that members performing in the symphonic and recording fields should know and be aware of the outstanding achievements made by the administration I am proud to head.

The recommendations submitted by the International Executive Board and adopted by the 1989 Convention were major improvements in appropriate representation and the democratic process. And considering my implementation of a committee to study the Trade Division concept, my retaining of Bill Roehl at Federation expense, my subsequent support of the far-reaching proposals on restructuring (the Roehl Report), and my appoint-

ment of negotiating committees which allowed greater input and direct participation by rank-and-file representatives, it should be, in view of the foregoing, difficult to believe that the Northwest Conference address referred in any way to that which has been alleged.

To go on, let me say that I was very pleased with your appearance before the IEB on May 21, 1990 and I heard clearly your commitment to move forward together in spite of the recent misunderstandings. I agree that we must find solutions to the problems you identified. Issues of dues and representation have plagued the AFM for years. And I believe the organization can only be strengthened by their resolution.

I should point out that some of what you have proposed we have already implemented. In other cases, where we have established programs, we will need your assistance in gaining Local acceptance.

In furtherance of these objectives, I am extending an invitation to you as chairperson of ICSOM—and by copies of this letter to ROPA, OCSM, RMA, and Bill Roehl, to meet with the International Executive Board at Los Angeles, California in early July (date to be decided, but most likely around the 8th, 9th or 10th, depending upon the availability of space at the Sportsmans Lodge).

Sincerely and fraternally,

J. Martin Emerson, President

### Keep Sending Those Cards and Letters

If you have not done so, please write to your Senators and Congresspersons urging them to vote to reauthorize the National Endowment for the Arts without censorship restrictions. Your

ICSOM delegate was sent a packet to copy and distribute to your orchestra, including sample letters for you to use. Please take the time to write. If you wish, you can call 1-900-226-ARTS and for \$4.50 (billed to your phone), a message will be sent in your name.

## Guest Conductors and Tours This Past Season

Information provided by ICSOM delegates

### Atlanta Symphony Orchestra

Louis Lane; Rafael Fruhbeck De Burgos; Robert Shaw; Neeme Jarvi; Hans Vonk; George Robert Hanson; David Zinman; Jiri Belohlavek; Hermann Michael.  
Tours: 1 week: FL. 1 week: MA, PA, Long Island, NYC.

### Baltimore Symphony Orchestra

Hugh Wolff; Rafael Fruhbeck De Burgos; Sergiu Comissiona; Roger Norrington; Jerzy Semkow.

Tours: 2 weeks: Ann Arbor, Chicago, Ames, Kansas City, Madison, IL, PA, Ithaca, NJ, NY, NYC.

### Chicago Symphony Orchestra

Daniel Barenboim; David Zinman; Guenter Wand; Neeme Jarvi; Gennady Rozhdestvensky; Leonard Slatkin; Stuart Challender; Claudio Abbado; Herbert Blomstedt; Erich Leinsdorf; James DePreist; Klaus Tennstedt.

Tours: 3 weeks: London, Salzburg, Lucerne, Munich, Dusseldorf, Hamburg, Copenhagen, Stockholm, Goteborg, Paris, Amsterdam. 3 weeks Japan: Tokyo, Osaka.

### Cincinnati Symphony Orchestra

David Loebel; Sir Charles Mackerras; Maximiano Valdes; Ivan Fischer; Rafael Fruhbeck De Burgos; Gary Bertini; Pinchas Zukerman; Carlos Kalmar; Lawrence Foster.

Tours: 18 days: NY, NYC, FL.

### Cleveland Orchestra

Yoel Levi; Sir Peter Maxwell Davies; Leonard Slatkin; Esa-Pekka Salonen; Jeffrey Tate; Isaiah Jackson; Kurt Masur.

Tours: 1 week: Toronto, DC, NJ, NYC. 1 week: CT, MA, NYC, Philadelphia. 3 weeks: Hong Kong, Japan. 3 weeks: Austria, Germany, England, Belgium, Amsterdam, Paris.

### Dallas Symphony Orchestra

Yehudi Menuhin; Robert Shaw; Rafael Fruhbeck De Burgos; Pinchas Zukerman; Jiri Belohlavek; Yoel Levi; David Zinman; James DePriest.

### Denver/Colorado Symphony

Wekstein; Vakhtang Jordania; Brian Salesky; Gilbert Levine; Brian Priestman; Kenneth Jean; Donald Johanos; Giora Bernstein; Peter Bay; John Fiore; Isaiah Jackson; Miguel Gomez-Martinez; Joseph Swenson; Sergiu Comissiona.

### Detroit Symphony Orchestra

Raymond Harvey; Barry Tuckwell; Joseph Silverstein; Nicholas McGegan; Hans Vonk; Jiri Belohlavek; Neeme Jarvi; Michael Morgan; Jerzy Semkow.

Tours: 2 day, 1 week: Michigan.

### Florida Symphony Orchestra

Gerhardt Zimmerman; Josef Silverstein.

### Houston Symphony Orchestra

Hugh Wolff; Philippe Entremont; Rafael Fruhbeck De Burgos; Jiri Belohlavek; Muhai Tang; Walter Weller.

Tours: 1 week: FL. 1 week: Singapore.

### Indianapolis Symphony Orchestra

John Nelson; Stanislaw Skrowaczewski; Lawrence Smith; Jiri Belohlavek; Janos Furst.

### Los Angeles Philharmonic

Andre Previn; Kurt Sanderling; Andrew Litton; Esa-Pekka Salonen; Vladimir Ashkenazy; Weil; Erich Leinsdorf; Leonard Slatkin; Simon Rattle; Libor Pesek; Gennady Rozhdestvensky; Marek Janowski; David Zinman; Stanislaw Skrowaczewski; Neeme Jarvi; Lawrence Foster; James DePriest; John Nelson.

Tours: 16 days: Ann Arbor, Toronto, Cleveland, Columbus, NYC, DC.

### Louisville Orchestra

Theo Alcantara.

Tours: IN, KY, Mississippi, DC.

### Milwaukee Symphony Orchestra

Krzysztof Penderecki; Lukas Foss; Hans Vonk; Eduardo Mata; Andrew Litton.

Tours: 1 week: MA, DC, NYC, NY. 4 days and 1 week: WI.

### Minnesota Orchestra

Neeme Jarvi; Christopher Seaman; Krzysztof Penderecki; Mark Gibson; David Zinman; Klaus Tennstedt; David Agler; Philip Brunelle; Raymond Harvey; Erich Kunzel; Joel Revzen; Jukka-Pekka Saraste; Roland Kieft; John Fiore; Eduardo Mata.

Tours: 5 days: Toronto and NYC.

### National Symphony Orchestra

Hirouki Iwaki; Christoph Eschenbach; Gary Bertini; Rafael Fruhbeck De Burgos; Stanislaw Skrowaczewski; Nicholas McGegan; Jean-Pierre Rampal; Lynn Harrell; Franz Welser-Moest; Neville Marriner; Jerzy Semkow, Hugh Wolff, James Conlon; Lorin Maazel.

Tours: 3 weeks: Japan and Soviet Union. 1 week: Puerto Rico, Casals Festival.

### New Jersey Symphony Orchestra

Neil Stulberg; James DePriest.

Tours: 3 weeks: Ireland.

### New York Philharmonic

Helmut Rilling; Leonard Bernstein; G.

Sinopoli; Erich Leinsdorf; Klaus Tennstedt; Charles Dutoit; Leonard Slatkin; Yuri Temirkanov.

Tours: 10 days: Wolf Trap, Tanglewood, Ravinia, MI, Toronto, IA, Dallas. North Carolina Symphony Orchestra

Robert Henderson, Christopher Wilkins.

Tours: N. Carolina (40 cities)

### Philadelphia Orchestra

Catherine Comet; Cristoph Eschenbach; James Conlon; Neeme Jarvi; Erich Leinsdorf; Gary Bertini; Hans Vonk; Charles Dutoit; Dennis Russel Davies; Stanislaw Scrowaczewski; Klaus Tennstedt; Kurt Masur; Leonard Slatkin.

Tours: 3 weeks: Hartford, New Haven, Pittsburgh, Toronto, Cleveland, Ames, Lincoln, Seattle, Eugene, San Francisco, Los Angeles, Costa Mesa, San Diego.

### Pittsburgh Symphony Orchestra

Christoph Eschenbach; Rafael Fruhbeck De Burgos; Lukas Foss; Semyon Bychkov; Hans Vonk; Andrew Davis; Jeffrey Tate; Jesus Lopez-Cobos; David Zinman; Eduardo Mata; Aldo Ceccato; Charles Dutoit; Libor Pesek; Kazuyoshi Akiyama.

Tours: 4 weeks: Leningrad, Moscow, Warsaw, Geneva, Paris, Milan, Reggio Emilia, Rome, Amsterdam, Berlin, Hamburg, Hannover, Bonn, London. 3 days: PA.

### Rochester Philharmonic Orchestra

Pinchas Zukerman; Oliver Knussen; Andrew Litton; Jerzy Semkow; Gilbert Varga.

Tours: 2 weeks: Vail

### St. Louis Symphony Orchestra

Raymond Leppard; Andrew Davis; Richard Buckley; Hugh Wolff; Marek Janowski; Erich Leinsdorf; Thomas Peck.

Tours: 1 week: NY, NYC, DC, and Boston. 3 weeks: Korea and Japan.

### St. Paul Chamber Orchestra

Franz Bruggen; Hiroyuki Iwaki; Leopold Hager; Sian Edwards; Ivan Fischer; Roger Norrington; Oliver Knussen; Andrew Litton; Eduardo Mata; Ransom Wilson; Christoph Eschenbach; George Benjamin.

Tours: 5 days: Atlanta, Richmond, Raleigh, Columbia, SC. 5 days: MN. 2 weeks: Indianapolis, Urbana, Lafayette, Dayton, Tucson, Palm Desert, San Diego, San Francisco. 3 weeks: Geneva, Zurich, Amsterdam, Lisbon, Barcelona, Valencia, Zaragoza, Milan, Bologna, Piacenza, Modena, Frankfurt, Zurich.

### San Antonio Symphony Orchestra

Yoel Levi; John Arnold; Gerhardt Zimmerman; Neal Stulberg; Lynn Harrell; Christopher Wilkins; Donald Johanos; Gunther Schuller; Jos Van Immerseel.

Tours: 2 days: TX.

**San Francisco Symphony**

Gunther Herbig; Witold Rowicki; George Manahan; Lukas Foss; Mario Bernardi; Paul Philips; Michael Krajewski; Kent Nagano; Kurt Masur; Edo de Waart; Sian Edwards; Roger Norrington; Kazuyoshi Akiyama; Jahja Ling; Michael Tilson Thomas; Alexander Schneider; Jon Robertson; Catherine

Comet; Yehudi Menuhin; Iona Brown; Nicholas McGegan; Jean Fournet, Alasdair Neale.

Tours: 5 days: N. CA; 5 days: NYC and Worcester; 5 days: S. CA; 1 month: Regensburg, Salzburg, Friedrichsafen, Lucerne, Edinburgh, Leipzig, Ludwigsburg, E. and W. Berlin, Cologne, Brussels, London.

**Syracuse Symphony Orchestra**

Raymond Harvey; Peter McCoppin.

**Utah Symphony Orchestra**

Christopher Wilkins; George Cleve; Madelaine Schatz; David Zinman; David Ogden Stiers; Marin Alsop; James Ross; Jerry Goldsmith; Christof Perick; Daniel Lewis; Catherine Comet; Pascal Verrot; Uri Mayer.

**Baltimore Symphony Drives By Ramada Ithaca**

On March 20, 1990, the Players' Committee of the Baltimore Symphony learned from Mr. Al Davidoff, President of the United Auto Workers in Ithaca, NY, that workers represented by his union were having problems at the Ramada Ithaca Hotel. The Baltimore Symphony Orchestra was scheduled to stay there on April 4th and 5th, during a U.S. tour which was to begin in only five days.

According to Mr. Davidoff, the union workers at the Ramada were in work-and-talk status with the hotel management, which was not bargaining in good faith. Mr. Davidoff requested the cooperation of the BSO, asking if it would be possible for us to stay elsewhere while in Ithaca.

Time was extremely short, and a decision had to be made almost immediately. Mr. Davidoff offered his cooperation in finding other accommodations for us.

The BSO Players' Committee spoke to our management and was told that for reasons of space, the only alternative to the Ramada Ithaca would be to split the orchestra into two groups and stay at smaller hotels near the airport rather than the downtown location of the Ramada Hotel. This would be particularly inconvenient because the orchestra was scheduled for a day off in Ithaca.

An announcement was made to the orchestra at rehearsal the following day, and an explanatory memo was hastily prepared and placed in the musicians' mail boxes.

At about 4:00 PM, following the second rehearsal of the day, the Players' Committee met with the BSO management. Management informed us that if the orchestra did not cancel at the Ramada by 5:00 PM (this was only one day after we received the call from Mr. Davidoff), the BSO would be liable for the full amount of the room charges. We realized that for the orchestra then to pull out of the hotel would not put any economic pressure on the hotel management to bargain with its workers; on the contrary, the hotel

would be able to book and charge for the same large number of rooms twice. And the BSO management would incur a large cancellation expense due to a problem which was not of their making.

At about 4:40 PM, the Players' Committee decided to get an approval vote from the orchestra to allow the Tour Committee to work with our management to make alternative arrangements. There would be no time for an approval vote on the exact changes; they would have to be accepted by the orchestra sight unseen.

Members of the Players' Committee and Tour Committee

immediately began telephoning BSO musicians to explain the situation and request approval. About half the orchestra was reached. Not one musician objected, and within the last five minutes before the 5:00 cancellation deadline, the BSO General Manager telephoned the Ramada Hotel and cancelled the orchestra's two-day stay. This left the BSO management liable for a 50% cancellation fee (about \$5000—\$6000). The BSO management exhibited extraordinary cooperation and put forth an enormous amount of extra work to effect this last-minute change. The musicians were completely cooperative and supportive

of their Players' Committee, Tour Committee, and the unionized workers at the Ramada Ithaca.

Once again, symphony musicians have demonstrated their dedication to fair and ethical treatment of other union employees working under collective bargaining agreements. The tour proceeded without a hitch and with no complaints about the change.

*Charles Underwood, Baltimore Symphony ICSOM Delegate  
Bill Kendall, Interim Delegate*

**From Al Davidoff's letter to the BSO local union:**

"What made your cancellation so particularly powerful was that for the first time an organization far from the Central New York area refused to patronize the hotel. I think it shocked the hotel that labor solidarity could extend to a group like yours from as far away as Baltimore.

The workers at the Ramada are still in a fight for their economic lives, in fact for the very right to even have a union. Your show of solidarity, at no small cost, was clearly felt by Ramada management. Even more important, your efforts were deeply appreciated by the hotel's work force.

Our organization cannot be more thankful to the musicians of the Baltimore Symphony Orchestra."

Al Davidoff  
President, Local 2300, United Auto Workers

**KNOW YOUR CONDUCTOR**  
 Did you know that there are over 100 types of Orchestra conductors? Here is but a brief Sampling:

**Mr. Emotion**  
 You must each experience the deep emotional suffering as you play this piece.  
 OK, we're suffering already

**Jack Daniels**  
 Let's have the 'Scotch' Symphony Please  
 better make it a double

**Maestro Berlitz**  
 Avanti! Nach einmal bitte quatre avec 'F'...  
 Impressive. anyone know what he said? I don't think he knows what he said

**Seth Thomas**  
 Tick-Tock —  
 Tick-Tock —  
 What a clear beat  
 Yea, too bad nobody's awake to see it  
 ZZZZZ

**BOZO**  
 where're you going? to see if I can borrow a gong!  
 I just flew in from New York and boy are my arms tired  
 ha, ha, and that reminds me of a funny story...

**GODZILLA**  
 What's wrong with you people? Why can't you play in G look out TUNE! Why can't you Tokyo play together?

**Der Fliegende Holländer**  
 OK, you're clear for takeoff

*Drew Owen*  
**True Artistic Genius**  
 Don't worry, we'll find some criticism.  
 Let's just shut up and play.