

# Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME VIII

5

DECEMBER 1969 — No. 3

## ROCHESTER WINS \$50 FIRST YEAR

### 5 Week Lockout Ends

On Oct. 22, 1969, the Rochester Civic Music Association (CMA) and the Rochester Musicians' Association (Local 66, A.F. of M.) signed an agreement covering the 1969-70 Rochester Philharmonic season. The Philharmonic season, which was to have begun September 22, was delayed for five weeks while negotiations were stalemated.

The two-year contract included a provision that either party may cancel the second year after March 1, 1970, with no prior conditions. The gains in the first year of the contract are the significant ones. In the first year, each musician who was a member of the orchestra last season will receive a \$50 weekly increase, bringing the weekly minimum salary for present members to \$240 a week. New members will receive \$210 a week. Although the opening of the season was delayed for five weeks, the contract calls for a full thirty-six week season beginning Oct. 27. This represents no less in weeks from the management's original offer. Our agreement also calls for a pension of \$175/month at age 65 with vested interests after 15 years of service. Pensions are guaranteed by a trust funded completely by the management.

The union negotiation team consisted of the entire orchestra committee (five, and later eight members of the orchestra), Local 66 President Joseph DeVitt, attorney Sidney Salzman, and members of the executive board of Local 66.

#### The highlights of the FIRST YEAR:

- 1 — \$50/week raise for present members of the orchestra, bringing minimum for present members (those who were in the orchestra last season) to \$8460/year. (\$240/week).
- 2 — \$20/week raise in scale for new members, bringing scale to \$7560/year (\$210/week).
- 3 — Participation of orchestra in selecting permanent conductor (present conductor, Laszlo Somoygi, is out after this season).
- 4 — No Merger clause.
- 5 — Although started 5 weeks late, got contract for 36 weeks (same as last year).
- 6 — 48 players.

### Union Board Extends Resources — Local President Pledges His Salary

Before negotiating meetings began, the entire orchestra committee was invited to a regular meeting of the executive board of Local 66 where we received an extremely cordial reception. The members of the executive board assured us that every resource of the union would be used to achieve the contract that the orchestra members wanted. Soon after this meeting, President DeVitt, Local 66 Secretary Charles LaCava, and executive board member Anthony Parnell attended an orchestra meeting and reiterated the board's expression of support. Mr. DeVitt went even further. In a predominately non-union community like Rochester, where anti-

union prejudice runs high, the union official is particularly susceptible to a skeptical and even cynical attitude toward his position by many people in the community. In order to counter this sort of attitude, and more important, to show the members of the orchestra how strong he felt about the orchestra's needs, President DeVitt pledged that in the event no agreement had been reached by the scheduled start of the 1969-70 season, he would then donate his salary to charity from that date until the orchestra members returned to work and began drawing their salaries.

### First Time In Labor?

It is our belief that this action is without precedent in the American labor movement. Joe DeVitt donated his entire salary during the five weeks that our season was delayed to the Lend-A-Hand Fund, which is administered by the Gannett Company, publisher of the two Rochester daily newspapers. This amounted to \$1,250.00.

Rather early in our negotiations, the orchestra committee prepared an eight-page "Open Letter to the Community" documenting the necessity of a completely new attitude and commitment by the community toward the Rochester Philharmonic if it is to continue to exist as a major professional orchestra. We mailed copies of this report to as many prominent people, public officials, and representatives of the news media in the community as our limited finances would allow. Although we were fortunate in receiving a large amount of exposure in the news media in the last several weeks of our negotiations, it is always difficult for the average citizen to grasp the significance of the issues from news accounts alone. We are convinced that although news reports are indeed a necessity to keep the issues in peoples minds, only direct communication can present our side of the issues freely and clearly. We will do much more of this in the future.

Many times during our negotiations we felt that the management team questioned how well we represented the entire orchestra. We returned to the orchestra to let them express their position at every opportunity. We felt this was an especially strong practice for three reasons. First, it was helpful to keep the orchestra members fully informed of the status of the negotiations so that they would have no reason to feel uneasy about what was happening. Second, this procedure allowed the entire orchestra to participate in all decision. An individual will feel a strong commitment to a position which he has taken himself. Third, we felt that we made the most progress at the bargaining table immediately after the orchestra itself had taken a strong stand on an issue through a secret ballot. As a result of our negotiating team's involving the orchestra itself as often as possible, we feel that the orchestra members have gained a greater confidence in their collective abilities to affect their own working conditions.

(Continued on Page 2)

### COMING NEXT ISSUE:

ICSOM 1969 CHART  
AFM SYMPOSIUM REPORT by Bob Maisel  
NEW ORLEANS — NEW CONTRACT  
KANSAS CITY SETTLEMENT  
MET OPERA — WASHINGTON NATIONAL  
BULGARIAN ORCHESTRAS WORKING CONDITIONS (Part II)  
SAN FRANCISCO . . . AND MORE

**ROCHESTER UNION HELPS** — *continued from page 1*

During the five weeks that the orchestra season was postponed, the union maintained a constant picket line in front of the Eastman Theater where the offices of the CMA are located and where the biggest part of our concerts are performed. Not only was the orchestra represented on the picket line, but also the officers of Local 66 (including President DeVitt) and at all times rank and file members of the union other than members of the orchestra.

**Local Stands Behind Players**

We also had the financial support of the union. Picket signs, telephone calls, meeting rooms, postage, etc., are all items which can put a strain on an orchestra member's budget, especially when he has not seen a paycheck for three or four months. Our local stood behind us financially so that we had no worry about running out of funds for these essential items.

**AFM Cooperates**

The Civic Music Association, besides maintaining the Rochester Philharmonic, serves as an impresario for numerous special attractions running the gamut from rock groups to Liberace to the Cleveland Orchestra. Because of the unwillingness of the CMA to negotiate a reasonable settlement, our local placed the CMA on its unfair list. Shortly thereafter, the American Federation of Musicians placed the CMA on the National Unfair List, making it impossible for them to function in any fashion in presenting concerts. This action by the local and international union was among the most significant factors in convincing the management team that they would indeed have to negotiate seriously. It is an essential action in all such negotiations.

The orchestra achieved much that does not appear in the written contract. A new awareness came to the community and that many improvements are still needed in the promotion of the Rochester Philharmonic. A problem facing symphony orchestras in the United States is the general lack of participation in the everyday affairs of managing an orchestra by the music-loving public. This has led to, and, perhaps, is somewhat a result of, symphony society boards becoming closed corporations of close business and social associates. In many cases, the members of these boards deserve our sincere appreciation for keeping the doors to the concert halls open. However, if symphony orchestras are to survive, their support must come from a broader base in the future.

An independent group of music lovers has pledged to continue lobbying for a more aggressive and ambitious effort to promote the orchestra. — R. Pierce

**THE CHAIRMAN'S MESSAGE**

It was a beginning step in the right direction and only time will tell us whether it will be followed by other similar steps. I am referring to our organization's relationship with the AFM.

Over the last several years, this relationship had been going from bad to worse despite the granting to us by the AFM of official conference status early this year.

A number of delegates at our last meeting in Baltimore were prepared to sponsor a resolution to terminate our conference status within the AFM since it appeared to grant us nothing more than what we already had. In fact, conference status had placed some restrictions on our activities which we did not have to concern ourselves with as an independent organization.



Sam Denov

A majority of the delegates, however, believed we should make a final effort at reconciling our differences with the AFM before considering such a serious move.

The AFM Symphony Symposium, which took place in New York on October 24 and 25, presented an opportunity to begin that attempt at reconciliation. AFM President Herman D. Kenin invited ICSOM Secretary Maisel and your Chairman to New York, together with Vice Chairman Mendelson, to serve on the Agenda Committee for the AFM Symphony Symposium along with other Federation officers.

This was a considerate and generous gesture on President Kenin's part because it gave us a chance to become better acquainted on a personal basis.

As things developed during the Agenda Committee meeting and at the subsequent Symposium sessions, there were several opportunities to get together with President Kenin and other AFM officials for some very frank and candid discussions on a variety of subjects.

We believe that a very good personal relationship was developed out of these meetings. In this improved climate we look forward toward some meaningful progress in working out agreements that will allow the AFM and ICSOM to offer symphony and opera musicians a wide range of services and benefits.

It is time for more steps in the right direction!

Fraternally,  
SAM DENOVI

**ICSOM OFFICERS**

**CHAIRMAN**

Sam Denov  
Chicago Symphony  
6947 Ridge Blvd.  
Chicago, Ill. 60645  
Ph: (312) 764-9273

**VICE-CHAIRMAN**

Ralph Mendelson  
N.Y. Philharmonic  
303 W. 66th St.  
New York, N.Y. 10023  
Ph: (212) TR 7-6721

**SECRETARY**

Robert Maisel  
St. Louis Symphony  
3317 W. Main  
Belleville, Ill. 62221  
Ph: (618) 277-3519

**TREASURER**

Gino Raffaelli  
Cleveland Orchestra  
2476 Euclid Hts. Blvd.  
Cleveland Hts., Ohio 44106  
Ph: (216) 321-4259

**EDITOR, SENZA SORDINO**

David Smiley  
San Francisco Symphony  
512 Browning Ct.  
Mill Valley, Calif. 94941  
Ph: (415) 388-9107

**ICSOM AREA REPRESENTATIVES**

**EASTERN ORCHESTRAS**

Larry Bocaner, *Washington National Symphony*  
6453 - 8th St., Alexandria, Va. 22312, Ph: (703) 354-0382  
*Baltimore Symphony, Boston Symphony, Buffalo Symphony, Metropolitan Opera, Montreal Symphony, New York City Ballet, New York City Opera, New York Philharmonic, Philadelphia Orchestra, Rochester Philharmonic, Washington National Orchestra*

**SOUTHERN ORCHESTRAS**

Robert Danielson, *San Antonio Symphony*  
302 W. Pyron, San Antonio, Texas 78214, Ph: (512) 922-1630  
*Dallas Symphony, Houston Symphony, Kansas City Philharmonic, New Orleans Philharmonic, San Antonio Symphony, St. Louis Symphony*

SENZA SORDINO is the official publication of the International Conference of Symphony and Opera Musicians and is published six times a year on a bi-monthly basis. ICSOM is affiliated as an official conference of the American Federation of Musicians of the United States and Canada, AFL-CIO.

DAVID SMILEY, Editor—Mailing Address: 512 Browning Ct., Mill Valley, Ca. 94941

Subscriptions: A.F.M. Members \$2.00 per year.  
Non-Member, A.F.M. \$5.00 per year

**MID-WESTERN ORCHESTRAS**

Henry Shaw, *Cincinnati Symphony*  
1577 Elizabeth Pl., Cincinnati, Ohio 45237, Ph: (513) 242-7758  
*Chicago Symphony, Chicago Lyric Opera, Cincinnati Symphony, Cleveland Orchestra, Detroit Symphony, Indianapolis Symphony, Milwaukee Symphony, Minnesota Symphony, Pittsburgh Symphony, Toronto Symphony*

**WESTERN ORCHESTRAS**

James Weaver, *Seattle Symphony*  
7627 - 224th S.W., Edmonds, Wash. 98020, Ph: (206) PR 8-4301  
*Denver Symphony, Honolulu Symphony, Los Angeles Philharmonic, San Francisco Symphony and Opera, Seattle Symphony, Vancouver Symphony*

**CONTRACT AND RAPID COMMUNICATIONS CENTER**

Baltimore Symphony  
1936 Mt. Royal Terr.  
Baltimore, Md. 21217  
Kenneth A. Willaman  
Ph: (301) 669-8839

**ICSOM ATTORNEY**

I. Philip Sipser  
Fifty Broad Street  
New York, N.Y. 10004  
Ph: (212) 943-8181

## LETTERS TO THE EDITOR

### Need For Strike Fund

As a member of an orchestra not on strike and of an orchestra having difficulty negotiating a new contract, I would like to set forth the following thought on the possibility of a strike fund which could be undertaken by ICSOM through its component members.

Why is it not possible for all individual members of orchestras connected with ICSOM to be polled to see whether they would agree to a \$5 or \$10 or more per year assessment over and above their normal dues, which would be used to set up a strike fund.

I realize the difficulties which would be involved both administratively and also in the method and amounts of disbursements, but it would seem to me that the desirability of extra income added to unemployment benefits would certainly be readily acceptable.

Sincerely,  
LAURANCE FADER  
N.Y.C. Opera and Ballet Orchestras

*(Your ICSOM Executive Board has been trying for the past two years to create an AFM-ICSOM Strike Fund, using, on some sort of loan basis, monies from the AFM. The AFM has mentioned the amount of \$500,000 in private conversations, and perhaps a way to use the AFM Theater Defense Fund could be found. Let your local union know that you think something like this should be worked out between the AFM and ICSOM orchestras.—Ed.)*

. . . approach to the problem was that musicians do themselves much harm by assuming that "they want a strike," or "we have to show them who is boss."

Our questionnaire was a big step forward. In the first place, the big talkers who suggest outrageous contract demands at orchestra meetings apparently though better of it when they sat down all alone and filled out their own questionnaires. Secondly, we had almost no trouble from the Orchestra. We gave them no facts at all, didn't even tell them what we had made as offers — because they themselves had already made their own personal offers. As a result, it seems that most of them felt they had expressed their wishes and were then willing to leave matters up to the Committee.

The results of the questionnaire have never been known to anyone but the five of us on the Committee. Anyone is welcome to see them provided he will sit down and study the entire findings we made — the average, mean and mode of salary demands for example means nothing unless it is studied in light of the number of weeks requested, the pension requested etc. Actually we have not had time to sit down and compare the final contract with the questionnaire results, but by and large I think they come pretty close to each other.

Sincerely,  
VANCE BEACH  
Los Angeles Philharmonic  
Committee Chairman

### ARBITRATION OVER RADIO FEE

The Minnesota Orchestra has just concluded its second arbitration in two consecutive years over broadcast rights. Management had planned five live broadcasts of regular subscription concerts over a local (statewide) AM radio station but could not agree on a mutually acceptable fee in negotiations with the committee and union officials. The arbitration was requested by management.

At question were: the management's right to broadcast (or tape) at any fee, the obligation of management to present the broadcasts if the orchestra is obligated to play them, and the amount of additional salary for the broadcast.

Both years arbitration awards sidestepped the first two points and awarded a fee settlement of \$12 per broadcast for 1968-69 and \$18 for 1969-70 postponing a solution of broadcast rights to the master contract negotiations which will take place this season for the 1970-71 season and on.



Members of the Cleveland Orchestra gather 81 signatures from their colleagues on a petition to President Nixon objecting to the Vietnam war. Tom Prusha Photo.

### MUSICIANS AND VIETNAM

Marking the October 15 and November 15 peace demonstrations, musicians across the country expressed varying points of view on Vietnam. In St. Louis, the orchestra remained after their rehearsal to perform a symphonic movement in memory of all of the people killed since the start of the war. In Los Angeles one part of the orchestra wore black armbands, while another group wore American flags. In Cleveland members of the orchestra collected signatures on a petition to President Nixon calling on him to stop the war, and in San Francisco at the Opera House, the musicians observed silence for those who have fallen in Vietnam.

During the November 15 Mobilization, representatives from the San Francisco Orchestra played a new composition at the beginning of the rally at Golden Gate Park. In Washington, D.C. a string quartet from the Cleveland Orchestra (Gino Raffaelli and Gary Tischkoff Violins, Ed Ormond, viola and Michael Haber, cello) played Beethoven's Op. 18, No. 4 at the Washington Monument to start off the the observation there.

### REPORT ON DENVER CONTRACT

After six months of negotiation, announced cancellation of three weeks by the Symphony Society, and mediation supervised by Mayor McNichols, Denver Symphony musicians ratified a two year contract just hours before the originally scheduled first rehearsals and began work with no loss of weeks.

### Up \$35 in Two Years

The new wage package of \$170 and \$185 for 33 and 34 weeks (up from \$150 and 31 weeks) is still low but other contract gains represent important steps toward establishment of decent working conditions and benefits. They include inception of a jointly administered, equally represented, pension fund in which the Society contributes 4% and the musicians 2%; travel insurance; one-half of premium for Blue Cross-Blue Shield-Major Medical insurance paid by Society; improved grievance and arbitration procedure; improved personal contract negotiating procedure; guaranteed opportunity for orchestra members to audition for vacancies; improved travel conditions; maximum of 42 days out of town per season.

### Union Backs Strong Members

Most significant was the refusal of orchestra members to be intimidated by Society threats and their determination to gain certain essential conditions and benefits.

Local 20 was totally cooperative throughout negotiations and supplied not only an orchestra chosen attorney but also actuary, C.P.A. and public relations counsel. In addition, a \$10,000 emergency fund was established to grant low interest loans in time of labor difficulty.

— Bill Werner

## L.A. TRIES QUESTIONNAIRE

### Reports Contract Gains

On Oct. 27, the Los Angeles Philharmonic Orchestra ratified a new three-year contract by a vote of 80 to 7.

Preparations began one year earlier. A questionnaire covering all phases of the contract was prepared. By answering its 45 questions each musician indicated his goals in the areas of wages, work and vacation weeks, pension payments, medical insurance, working conditions at home and on tour etc. Each musician was actually drafting the contract that he intended to ratify. The questionnaires were not signed.

The questionnaire carried the admonition, "When you mark this questionnaire, you are sitting at the bargaining table . . . come on as strong as you like on each question, providing you intend to be just as strong when a ratification vote is taken . . . avoid being un-realistic in your answers." Not one questionnaire was returned with "far out" or impractical answers, nor were there many willing to accept a "cheap contract."

Ninety-nine questionnaires were returned. It was then possible to design ratification. Furthermore, the Union team had definite guide lines to follow as each individual item came up during negotiations.

### Tired of Lockouts — New Approach

Aware of the economic problems facing orchestras today, the Orchestra Committee and the Union sought to achieve the Orchestra's aims without a work stoppage if at all possible. Lockouts preceded our contract settlements both three and six years ago and six of our negotiating team had been through those long and frustrating negotiations. We wanted to avoid accepting those experiences as necessary and unavoidable negotiating procedures. As a first step we made a sincere effort to change our own attitudes. We could not ask Management to make a new start unless we were willing to do so ourselves. Then we suggested that all non-economic items should be thoroughly discussed before any proposals were submitted. Management responded in kind for a few meetings, but then requested definite written proposals from us. However, a climate of frank discussion had been established and this carried on throughout the entire negotiations. Both sides then seemed anxious to avoid any feeling of "stalemate." No meeting ended without some worthwhile information having passed across the table.

### Tours Improved

A new section to the contract comprising fifteen separate articles governing tour conditions was written. In past negotiations each article might well have been used by either side as a "bargaining issue." But, they were discussed and accords reached simply on the basis of how important they were to the Orchestra and how possible it would be for Management to provide them.

### Money Package Last

Serious discussion of economic items did not take place until the final meetings. By then so many items had been discussed and solutions reached that each side seemed to approach money matters more with curiosity than with apprehension. Offers and counter offers came rapidly and in a few hours we had a money package which the Union team was happy to recommend to the Orchestra.

A major failure, and a most disappointing one, was in not obtaining any viable Orchestra control over hiring and firing and over the choice of a Musical Director.

Each set of negotiations is unique. We faced a new Management team, one apparently desirous of and prepared for honest, straightforward negotiations. We can only hope for even greater cooperation in the future. It is a reasonable hope because a strong Union

and a strong orchestra can well afford to pursue the goal of honest and cooperative negotiations.

Basic contract terms were as follows:

1969-70 — 43 work weeks, 4 vacation weeks, \$250 minimum

1970-71 — 44 work weeks, 4 vacation weeks, \$265 minimum

1971-72 — 45 work weeks, 5 vacation weeks, \$275 minimum

Pension increases to \$200 in second year, and \$265 in third year.

Per Diem — \$22 plus \$10 per week for miscellaneous expenses.

Hospitalization and major medical in second year. Musician must pay for his dependents.)

"Premium pay" for extra services and overtime.

Paid life insurance increases from \$5,000 to \$7,500.

Accident insurance on tour increases to \$30,000.

Paid disability insurance.

"Optional weeks" established. Six weeks in the season, in pairs of two, which the musician may elect not to play.

5-day week — a modest beginning on this. Six 5-day weeks guaranteed in the third year.

"Artistic Liason Committee" to consult with Management on guest conductors, programming, legibility of manuscript etc.

Establishment of a policy of advancement for vacancies in the string sections.

Special tour provisions: One free day immediately before a tour; one two or three free days immediately following a tour, depending on the length of the tour. No travel between midnight and 8:00 AM. Arrival time at airports — 30 minutes before domestic flights, 45 minutes before foreign flights. Management handles instruments, concert clothes and one suitcase for each musician. Management pays medical expenses and cost of repatriation if required.

— Vance Beach

## BOSTON SYMPHONY ORCHESTRA

### third and alto flute vacancy

Early January auditions will be held this season for a third and alto flute vacancy in the Boston Symphony Orchestra, employment to begin in the fall of 1970. If you are interested in applying for this audition, please contact:

WILLIAM MOYER, Personnel Manager  
Boston Symphony Orchestra  
Symphony Hall  
Boston, Mass. 02115  
Telephone: (617) 266-0537

Approved applicants will be notified of the time and place of the audition. Audition repertoire will be announced prior to auditions.

## TAX BREAK IDEA

Ireland offers a tax haven for artists to draw creative people to the Emerald Isle.

"It is a way to improve the quality of life in Ireland with little or no cost," a tax official says. "Tax-wise we are losing next to nothing." Since April, the Irish Republic has offered a tax exemption for original, creative work in writing, musical composition, sculpture, painting and similar arts. Both Irishmen and foreigners may qualify as long as they live in Ireland.

If an artist isn't already recognized, he may submit a sample of his work to the Revenue Commission to determine its merit. The commission can consult an outside panel of experts, and the law is to be interpreted liberally, taxmen say. The exemption applies only to an artist's income from artistic pursuits.

Mervyn Wall, secretary of the Irish Arts Council, expects about 600 artists will benefit the first year. Tax officials say they have inquiries from about 20 foreign artists. "I don't think Picasso is going to move up here," says Mr. Wall, however. "An elderly man isn't going to move to a damp climate."

(Here's another good argument for my idea to try for an income tax reduction on musicians who work for a non-profit cultural organization — Ed.)

Conductor to musicians who played too soon during a soprano's cadenza: "Don't start playing till I start beating; it's sort of a basic principle, you know."