

Senza Sordino

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THE A.F.M. CONVENTION From an Observer's Viewpoint By Stan Dombrowski

President Victor Fuentealba's report set the keynote to the 1979 Convention in Phoenix. Thrown into the cauldron that first day, June 25th, was the financial plight of the Federation, its relationship with the AFL-CIO, the on-going problem of Taft-Hartley, the Lea Act, the need for performance rights legislation (support H.R. 997), the recent Settlement Agreement with the NLRB, and the appointment of new General Counsel — to name only a few — and the greater problem of resolving these issues. Money has a strange way of taking pre-eminence in our lives, and this Convention was no exception. The Federation is facing yet another deficit this year — an intolerable \$400,000 — and has had to borrow, short-term, hundreds of thousands. Per Capita dues to the AFL-CIO remain disproportionately high at \$400,000., and the effect of inflation coupled to the need to expand services to members showed little relief in sight. "Continuation of these deficits cannot be tolerated and will eventually result in the bankruptcy of this great union." Vic Fuentealba seemed to be pleading for good sense.

But everyone's version of responsible income and outgo varies according to station, and so, among the 29 Recommendations and 50 Resolutions brought before the Convention, Recommendation No. 1 probably caused greatest furor, pitting the largest Locals against the administration position, and in some cases against themselves, eventually resulting in a drawn-out roll-call vote that must have caused profound disappointment to the administration. Essentially, the proposal would have created a 1% Work Dues to the Federation on all International contracts. Fuentealba's points were that only 3,000 out of a membership of 300,000 are significantly engaged in recording and electronic media while paying no more to the A.F.M. than other members. Yet, the cost of the Federation of servicing this small portion of the membership is the highest in its entire budget, about one-half million dollars annually. Even so, the department, headed by Bob Crothers, is understaffed, has inadequate monitoring facilities, and lacks a computerized capability — all while work in the field increases as the technology becomes more sophisticated.

Relief to the money problem did come in the passage of higher Per Capita dues to the Federation. Also, beginning in 1981, Conventions will be held in odd years instead of annually. Since the A.F.M. pays per diem and hotel allowance to delegates, the cost of the Convention is awesome. In Phoenix, very tight security prevailed while approximately \$400,000 — in cash — was distributed. Two proposals which would have expedited payment and/or eased the financial burden failed.

Rumors were rife concerning the relationship with the AFL-CIO, and Resolution No. 33 signed by 38 Indiana delegates, resolved to sever affiliation with that organization. The resolution was withdrawn, at the request of the President and agreement of its proponents, with the understanding that it will be re-introduced in 1980 if substantial relief from the per capita tax is not forthcoming from the December AFL-CIO Convention.

This 82nd Convention of the A.F.M. saw a new General

Counsel, Cosimo C. Abato, replacing the long-tenured Henry Kaiser. Mr. Abato's credentials are many and impressive, both as a lawyer and musician; two family members are active in music, one as a Local President, another in a world-famous opera orchestra. The thrust of his statement, however, was the recent Settlement Agreement with the NLRB, and the ramifications of it as they apply to the *true* employer, the employer/contractor, and the enforcement and/or legality of certain Articles of the A.F.M. By-Laws. Wholesale deletions in the By-Laws were the result in Phoenix. One could loosely say that in exchange for settlement of outstanding pending cases against the Union, the NLRB has put teeth into already existing laws heretofore not so strictly enforced. For our purpose as ICSOM members, however, the Agreement will have little effect, since we are generally dealing with our "true" employers, who can be struck, picketed, and placed on the Defaulters' List as before.

Of immediate interest to ICSOM was Resolution No. 3, by John Williams, member of the Oklahoma Symphony and President of Local 375, providing for lowering of the symphony membership requirement (from 75 to 50) for Strike Fund eligibility. It was referred to the I.E.B. Then, there were five resolutions by Elio Del Sette, Saratoga Springs, attempting to further protect his 141-member Local from the encroachments of "travelling, non-touring" groups, such as the Philadelphia Orchestra, New York City Ballet and Opera (sic!). These were also referred to the International Executive Board.

On reflection, one is amazed at the territory covered: 79 proposals, with 1042 delegates from 540 Locals — in 4 days. Granted, the proposed legislation is sifted by 11 committees, some of whom arrive a week earlier and get very little if any sleep during the days of the Convention. The Law and Finance Committees bear the brunt of this, and their respective chairmen, Joe DeVitt and Harry Chanson, deserve more than special mention. All incumbent officers were re-elected for another year.

If there is amazement at the accomplishment, one might be equally puzzled by the "Observer" status granted an ICSOM representative. The "Observer" wears a "Guest" badge and sits at the rear of the hall with other guests. Not being a delegate, the ICSOM representative has no seat, therefore no automatic access to printed material, official or political, no voice on the floor or in committee, no vote, no per diem or hotel allowance. Needless to say, all delegates have full rights, to propose, to argue, to vote, on any matter. Delegates of Locals of the same Conference are usually seated in proximity to each other. To an "observer" there is, of course, a feeling of isolation with no opportunity to interact or participate. So it is not surprising then, to see how unfamiliar ICSOM seems to many; and from those who are familiar, the look of surprise to see an ICSOM representative. President Vic did graciously accord this representative introduction on the fourth day, and the Chairman of the Law and Finance Committees were more than responsive to my requests regarding symphony matters. ICSOM does have an on-going, participatory relationship with the officers and board

members of the Federation, but the rules by which we live are made at the Convention; and where symphony matters are concerned, at least, we should be there and able to address them.

INDIANAPOLIS SIGNS THREE YEAR CONTRACT

With slow progress since January '79 action was stepped up the last week in June and in the wee hours of June 28 our negotiating committee and management reached a tentative agreement on a three year contract to be submitted for ratification by the orchestra. Because the season ended that day quite a few members had already departed for other places hence a small turnout, but the contract was overwhelmingly approved 50 to 5.

Length of Season and Wages

1978-79 was 43 wks. @ \$350/wk. (\$15,050 ann.)
 1979-80 44 wks. 8.6% a/b incr. to \$380/wk. . . (\$16,720 ann.)
 1980-81 45 wks. \$25 a/b incr. to \$405/wk. . . (\$18,225 ann.)
 1981-82 46 wks. 7.4% a/b incr. to \$435/wk. . . (\$20,010 ann.)
 32.95% total increase over three years. (\$85)

Pension

1. \$15 per month (\$10 increase) for each year of past service prior to 1968-69 season.
 2. \$20 per month (no change) for each year of future service up to maximum of \$600 per month.
 Players with service prior to 1968 will receive full or nearly full pension as a result of the increase in past service credit.
 Two five day work weeks per month 10/1 and 5/31.
 Paid personal three day leave for funerals of immediate family.

Increase in sick and convalescent leave as follows:

Years Service	<i>Sick Leave</i>		<i>Convalescent Leave</i>		
	Service Days at 100% salary	Service Days at 100%	at 75%	at 50%	
0-5	14	14	—	—	
6-10	14	14	14	—	
11-15	14	17	28	—	
16-20	14	17	28	28	
21-	14	21	28	42	

Medical Insurance: 26% increase in funding.

Improvements were made in working conditions, audition procedures, and travel conditions. An important concession to management was the permitting of 1½ hr. rehearsals in Carnegie Hall and Kennedy Center, a departure from our "no rehearsal on the road except for soloist" policy of long standing. A committee of string players will work with the musical director to form a plan for revolving strings if possible.

We sought a 52 week season and were disappointed not being able to negotiate at least 48 weeks. Management has always been most adamant in this area but finally consented to the additional three weeks. Our negotiators felt they had secured the best package available and that prolonging bargaining through the summer would be counter productive. The salary and pension increases and other improvements amounted to substantial gains.

Many thanks to our negotiating team consisting of our able attorney, veteran of the past 3 ISO negotiations, Ed Fillenwarth Jr., Local #3, Sec'y Hal Bailey, and the Orchestra Committee Members: Paul Berns, Dan Carroll, Achille Rossi, Albert Saurini, and alternates Dan Corrigan and Larry Philpott for the long hours spent in the exhausting process of negotiating in our behalf.

Olive Rhodes
 ISO ICSOM delegate

HIAWATHA'S FIDDLING



When his fiddle Hiawatha
 Stuck beneath his chin of copper—
 For its color was as copper,
 Like a leaf of mild Havana—
 Raised his bow with hair of horse-tail,
 And the hair was white with rosin
 From the pitchy gum of fir-tree,
 Where it grows upon the mountains—
 On the Allegheny Mountains—
 Drew it slowly, drew it quickly,
 Back and forth and up and downward,
 Till the fiddle shook with music,
 And the squirrels in the forest
 Laughed at Hiawatha's bowing,
 Laughed to see him standing, scraping
 Underneath a shady cedar,
 While the buffaloes in wonder
 Bellowed loud and fled in terror,
 And the salmon in the river
 Swam away in finny anger,
 And the eagles and the herons
 Flew to Canada, disgusted.

Minnehaha heard the music
 In her wigwam in the valley
 Heard the scraping and the rasping,
 Heard the Iroquois spiccato
 And the trill of the Algonquin,
 Saw the buffaloes in terror,
 Toward the sunset running westward,
 Saw the salmon in the river
 Darting wildly up the rapid;
 Saw the eagle and the heron
 Flying northward to Toronto,
 Heard the wail of desolation
 From this violin concerto.

Then she called to Hiawatha,
 Bade him burn his old Cremona
 That had wrought such rack and ruin;
 Burn the Strad, and cast the ashes
 To the east wind in its fury.

And she snapped the bow asunder,
 Broke it on her knee of copper—
 All the rest of her was copper,
 Like the chin of Hiawatha—
 Broke it twice and tore the horse-hair,
 Cast it from her in a temper;
 But the strings of lamb tripe twisted
 She preserved to tie up parcels.

"Go and get your bow and arrow,
 Learn to shoot and earn your living,
 Oh, you Huron Paganini,
 Oh, you Kubelik the Mohawk,
 Oh, you Joachim Ojibwah,
 Oh, you Omaha Macmillen!
 Who will feed our eight papposes
 When our family is hungry
 If you fiddle at Tschaiakowsky,
 And go silly on Wilhelmj?
 Will the venison come homeward
 For an up staccato bowing?
 Will the wigwam grow unaided
 While you saw at Wieniawski?
 Who will find the ready wampum
 When our credit is exhausted?"

Thus was Hiawatha scolded
 In the forest by the river,
 Underneath the shady cedar,
 While he devil-trilled Tartini,
 With the squirrels munching chestnuts.

And the heron and the eagle
 From Toronto flying southward
 To the Coney Island marshes
 Saw him cast his old Bergonzi
 In the flames till it was perished—
 Saw him burn the loud Maggini,
 And destroy the harsh da Solo,
 Saw him cast the ashes broadcast
 To the east wind in its fury.

Then was Minnehaha happy
 When she found that Hiawatha
 Would so readily obey her,
 Knuckle down without resistance,
 Would do all that she commanded.
 She was happy in the forest
 When she saw that Hiawatha
 Was no longer a musician,
 Was no more a violinist,
 But a hunter and a fisher,
 With a keener eye to business,
 And a man to build a wigwam,
 Find her firewood for her cooking.
 Then she took him for her husband,
 Took for worse, or not much better,
 And he followed Minnehaha
 Where she led him on the prairie.

—The Musical Courier.

(From *The Violinist*, November 1911)

SO YOU THINK THE CONCORDE IS LOUD!

This spring the Philadelphia Orchestra was confronted by its own "Decibel Dilemma." They performed George Crumb's "Star Child", a piece so noisy at intervals that, in this case, it sent string players scurrying from the stage at the first rehearsal.

The stage setting requires that the string players be moved upstage from their normal position to a position close to the percussion and brass sections as well as to the organ. At certain periods the sound becomes so intense that it can be unbearable. Last year the New York Philharmonic performed "Star Child". At that time members of the string section put their fingers in their ears when they were not playing.

The Philadelphia string section solved the problem in their own way. Forty players wore either the standard type of ear protector or head sets of the type worn by airport ground crews.

The problems are several. Not only are the players whip sawed by the sound coming in one direction by the brass and percussion but by the organ whose loud, low pitch sounds can become especially painful. At the same time the strings were seated in such a direction that the brunt of the sound was delivered to the side of the players so that the ear received maximum impact. Actually, during the decibel peak, which lasts for five minutes, the strings perform only a monotonous 11 note pattern.

Mason Jones, the orchestra personnel manager, defined the five minute period as "a pollution problem and a potential health hazard".

MINORITY PROGRAM WINS WIDE ACCEPTANCE

During the season 1978-79 there were seven orchestras participating in the Orchestral Fellowship Program:

1. The Atlanta Symphony, Keith Cook, Violin
2. The Indianapolis Symphony Orchestra, Elaine Mack, cello
3. The Kansas City Philharmonic, Melanie Baker, violin
4. The Los Angeles Chamber Orchestra, Ronald Clarke, violin
5. The North Carolina Symphony, Jocelyn Hines, cello
6. The Pittsburgh Orchestra, Zela Terry, cello
7. The Rochester Philharmonic, Stanley Wallace, cello

A request has been made to the National Endowment for the Arts to support fifteen Fellows for the current season. It is our hope that the National Endowment will approve this grant, which will allow us to double the number of participants in the Program. It is gratifying to note that orchestras of various sizes, i.e. major through metropolitan, in all parts of the country, i.e. north, south, east and west, are interested in participating in this Program. The following orchestras have requested Fellows for next season: Buffalo Philharmonic; Minnesota Orchestra; San Antonio Symphony; Syracuse Symphony; American Symphony and the Oklahoma Symphony.

In addition, some of the orchestras who have had Fellows this year would like to have them again next year. Among them are: The Atlanta Symphony; Indianapolis Symphony; North Carolina Symphony and the Rochester Philharmonic.

We have many applicants awaiting to be auditioned for the upcoming season. A notice has been placed in the *International Musician* announcing the Fellowships, as well as a letter sent to the conservatories informing the Deans of the availability of the Fellowship Program. The New York Philharmonic has accepted Zela Terry as an Orchestral Fellow for the season 1979-80. Miss Terry played in the Pittsburgh Orchestra last season as an Orchestral Fellow. Ronald Clarke has been accepted into the Los Angeles Chamber Orchestra as a regular member. He was an Orchestral Fellow with that Orchestra last season.

The Orchestral Fellowship Program has won wide acceptance. The initial help of ICSOM and the continued cooperation of ICSOM committees in orchestras throughout the country has been of utmost importance in the Program's success.

As you know, I visit each orchestra where the Program is in operation. The visit is not only with the Orchestral Fellow but also with management and the ICSOM representative. Here are some of my findings and recommendations:

1. The coaching sessions of the Orchestral Fellow with the principal of the section vary from orchestra to orchestra. In some cases the sessions are spent entirely on the repertoire that the orchestra is playing, while others emphasize the preparation of the Fellow for future auditions.
2. Some orchestras have indicated their continued interest in participating in the Program. It is recommended that the Fellowship holder not play in the same section more than two consecutive seasons. This allows the holder to renew his Fellowship for one year. If the orchestra wants to continue in the Orchestral Fellowship Program for a third season, they must choose a Fellow with a different instrument.
3. The audition repertoire changes from orchestra to orchestra. It has been suggested that there should be a standard repertoire list for each instrument, and that this list be made available to applicants in advance of their auditions. Mr. John Palanchian, your liaison with the Music Assistance Fund, Mr. Donald Whyte, the ICSOM representative

of the New York Philharmonic, and Mr. Irving Segall have all been of invaluable aid to me in the administering of this Program. May I suggest that these gentlemen join me in selecting a tentative repertoire list, which would then be submitted to you or your executive committee for your final approval.

Please allow me to express my personal gratitude to ICSOM for its commitment to and assistance with this Program.

Leon Thompson
 Director of Educational Activities
 New York Philharmonic
 Secretary
 Music Assistance Fund

SCORE: 15 To 4—CULTURE WINS!

Campanis is not a city whose name is on the tip of the tongue, however it is one long associated with culture. It has two universities, six theaters, four art galleries, eight museums, eight libraries, a modern outdoor theater and, yes, a remarkable orchestra that is only four years old. Campanis is in Brazil, 50 miles from Sao Paulo. This spring it survived a cultural crisis.

It seems that the city fathers, who had supported the orchestra financially from its shaky beginning, decided that the money would be better spent in other ways. A well concealed amendment to a minor legislative bill was intended to insure the demise of the orchestra, conducted by Benito Juarez, a man of unusual resolve. A local journalist had discovered the bureaucratic subterfuge and reported it in his newspaper on March 31st. While city council members were circulating in the poor section of the city badmouthing the orchestra and trying to sell it down the Amazon with a promise of more bread in its place, the orchestra was circulating a petition in the center of the city which in a short time accumulated 2000 signatures.

On the evening council was to vote, Juarez took his 106 musicians to a cathedral in the heart of the working class section and performed for approximately 1500 people. The effect of the orchestra's heated activity soon became apparent. It had been rumored that the council sentiment on the controversial bill was divided eight FOR, eight AGAINST and three uncommitted. In the actual balloting the bill went down 15 to 4.

The defeat of the bill was a signal for celebration. Thousands gathered in the city park for a concert which, appropriately, opened with the Beethoven 5th Symphony and ended three hours later with the orchestra too exhausted to respond to the audience demand for more encores.

Juarez said, "I wasn't trying to save my job, I was fighting for the principle that in the hierarchy of priorities in Administration, there is also a place reserved for culture. It is interesting that the council did not try to curtail support for the local soccer team. I know that we will have this fight every year, but I feel that my work has become almost ideological now. We must be vigilant."

The orchestra is a community organization in every sense of the word. It performs in prisons, churches, circuses, market places, parks, factories, schools and low income housing developments — as well as in an elegant new hall and the outdoor theater.

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CANADA NEEDS A CURTIS OR JULLIARD

The members of OCSM, our sister organization to the north, have long been militating for a National School of Music in Canada. The questionnaire alluded to in Nicholas Kilburn's letter below is designed "to ask for the first time in Canada questions of the musicians about their profession that they themselves often ask. The intention is to obtain a profile of the orchestral musician in Canada, especially in regard to those formative influences which led to the decision to train for an orchestra".

The questionnaire, quite detailed, promises interesting data. Not only will we look forward to studying the answers provided, but will pass the information to you in future *Senza Sordino* issues. Nick Kilburn's observations on an issue which he feels demands considerable urgency, follows.

Dear Mr. Segall:

As the new chairman of OCSM I cannot comment on the involvement of past ICSOM observers but I was most impressed last summer with the contribution made by Melanie Burrell. You seem to have a large pool of talented and competent people with you. We look forward to Ms. Griffin.

One of the pressing concerns in Canadian musical life is the competence of our graduates. This has boiled as you know to the introduction by Manpower and Immigration of tighter regulations regarding the importation of foreign nationals. A closing of the border does not in our opinion come to the root of the problem. The enclosed questionnaire will give you an idea of the kind of research that we feel is necessary to back up the formation of a National School of Music. The difficulty rests of course with the resistance put forward by the universities in order to protect their interests. Your country suffered somewhat similar pangs in the twenties and led to the Curtis and Juilliard etc. We hope that an alternative specialist school along the lines of the Curtis or the National Ballet School of Canada can be built here.

A not unwarranted concern has developed amongst many of the foreign nationalists in Canada when asked questions about their citizenship and background. These questions were posed with nothing more sinister than the need of knowing the basis for their success. It is a principle of all musicians to seek excellence and I believe this to be a premise of OCSM. It is also a stated policy of the Department of Manpower and Immigration that "Landed Immigrants" are treated as citizens regardless of their nationality. OCSM and indeed the Canadian locals of the AFM support and endorse this policy. The apparent rise of 'nationalism' that seemed to occur with the publication of the changes in the government policy with regard to Immigration a year ago last April, is I believe unfounded. There is however a large concern on the part of all orchestral musicians in Canada regarding the standard of performance and the quality of teaching at our schools. It is to this that the questionnaire is directed and it is my sincere hope that the musicians in Canada will support the quest for a Canadian School of Music by responding completely to this need for information.

The specific needs of the questionnaire offered an opportunity to assess the attitudes of musicians to a host of other areas pertinent to their lives as musicians. It is unfortunate that in Canada there are only three orchestras that provide an income in excess of that ascribed by the 'Social Planning Councils' as the basic needs of a family of four. Those orchestras are Toronto, Montreal and the National Arts Centre Orchestra located in Ottawa. The figure of basic need is \$15,000. The other eleven so-called professional orchestras in Canada provide incomes from as low as \$7500. in Halifax and Victoria. Your growing pains financially have taken the aspirations of musicians to the recognition of a truly professional status both socially and financially. We hope to emulate that in years to come. At the same time we are unique in developing

a contributing role in management and direction. This as experienced in Germany is healthy and commendable.

We all have many problems but none of these is insurmountable so long as the goal is musical professionalism with our eyes and ears constantly on music.

*Nicholas Kilburn, Chairman
Organization of Canadian Symphony Musicians.*

KENNEDY CENTER EMPLOYEES STAND UNITED.

"What a beautiful sight!"

This was a comment heard over and over on Monday, June 18, 1979, on a street corner across from the John F. Kennedy Center for the Performing Arts. The "beautiful sight" was a crowd of about one hundred fifty people representing at least five different unions who were refusing to cross a picket line set up by another union, the Kennedy Center's Instant Charge workers, Local B-868, IATSE. Only recently organized and granted a charter by IATSE (International Alliance of Theatrical Stage Employes), these workers who take telephone credit card orders for tickets were on strike for higher wages and job security.

What made this situation unique was that their strike began one day before the *National Ballet of Cuba* was to open a three-week engagement at the Kennedy Center Opera House. It was reported in the local press that the State Department, concerned over embarrassment to the Cuban company, telephoned an assistant to IATSE National President Walter Diehl, and that after that telephone call, Mr. Diehl made a decision not to approve this local's strike. The Instant Charge workers decided to strike anyway, and since this was then an unsanctioned strike, it would be left to each individual to decide whether or not to cross the picket line. Any organized action on the part of other unions might be illegal.

Monday morning the stagehands arrived at 8:00 to begin the "load-in" for the ballet. They refused to cross the picket line and stood in a group on the corner across the street along with the Teamster drivers of the trucks containing all the scenery and wardrobe.

Shortly after 9:00, musicians of the *Kennedy Center Opera House Orchestra* began arriving for a rehearsal. They joined the stagehands on the corner as did the wardrobe workers and the box-office staff. Some members of the vacationing *National Symphony* arrived to join the picket line. It looked as though the Kennedy Center might be dark again.

This show of support took the Center's management by surprise. Executive Director Martin Feinstein came down to the street corner to ask Mr. Jack Ryan, president of the stagehands union, local 22 IATSE, and acting president of the Instant Charge workers union, if he would be willing to submit their differences to Federal Mediation.

At 3:30 that afternoon mediation began, and a settlement was reached by midnight. The picket line was withdrawn; the next morning everyone went back to work, and the ballet opened that evening. The settlement that was reached was a great success for the union and included a promise from management to take no action against any other union members who refused to cross the picket line. More importantly, the Kennedy Center has seen that its union employees will support each other, and the union members have seen, once again, that there is strength in unity.

Carolyn Parks
ICSOM Representative
Kennedy Center Opera
House Orchestra