

Senza Sordino

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TREASURER'S REPORT

ICSOM FUNDS HIT LOW

by Gino Raffaelli

Current general fund balance, \$104.07, with some large bills unpaid. Emergency Relief Fund balance, \$3,543.91 in checking account and \$2,532.48 in savings account.

Two orchestras have yet to pay their 1968 dues, and have been notified. Orchestras which have paid for 1969 are Boston Symphony, Lyric Opera (Chicago), Seattle Symphony, Chicago Symphony and Honolulu Symphony (partial).

Our current balance along with our unpaid bills leaves us in the most precarious financial situation since the origin of ICSOM.

Frequent meetings of the ICSOM Executive Board, meetings with the Federation, together with the legal fees and financial aid to the San Antonio Symphony members has put unprecedented demands on the funds.

As of the date 1-11-69 only four of the 34 member orchestras of ICSOM have paid their dues for 1969, payable by December 31, 1969.

Unless the member orchestras collect their dues for last year (1969) and forward them to the treasurer our ability to function as we have in the past will be seriously impaired.

PAY YOUR DUES NOW!

SYMPHONY PRESIDENTS MEET

Presidents or board chairmen of 77 leading American Symphony orchestras have agreed to take the unprecedented action of requesting the federal government to supplement local private and public funding in order that America's symphony orchestras may continue to operate, according to an announcement released from New York City on November 25, 1969.

Action to request direct federal support of symphony orchestras through earmarked appropriations channelled through the National Endowment for the Arts was the most dramatic step taken in a sweeping program adopted by the presidents to assure continued operations of the nation's orchestras in the face of spiralling operating costs.

Steering Committee for Federal Aid

To provide a channel for carrying out these efforts, the presidents attending the New York conference constituted themselves as an *ad hoc* committee-of-the-whole, designated New York Philharmonic president Amyas Ames to serve as their chairman, and authorized appointment of a steering committee that shall be representative of the entire symphony profession and of orchestras throughout the nation. No members of ICSOM's executive board have yet been invited to join this steering group.



AFM President Kenin addresses Symposium

AFM SYMPHONY SYMPOSIUM

On Friday and Saturday October 25 and 26, the AFM Symphony symposium met at the Americana Hotel, New York, and the delegates heard discussions on a number of subjects of interest to the orchestral players. Among the subjects discussed were Pension plans and the Federation Pension Fund, Bargaining Techniques, Recording problems, Funding of orchestras, and Public Relations of Orchestra Musicians to the community.

Of the subjects themselves, space permits only a short summary of some of the panel discussion on bargaining. The participants were: Henry Kaiser, AFM General Counsel, Moderator, Ralph Mendelson (#802), Jerry Spain (#6), Eugene Frey (#1), Robert Maisel (#2), and J. Alan Wood (#149). The panel found agreement on the following points: the wishes of the orchestra must be determined well in advance of negotiations through balloting on specific subjects, i.e., touring conditions, job security, length of season, salary, etc. These mandates, however, should not restrict the elected representatives of the bargaining team so much that they would not be able to bargain effectively, because the power of ratification really is the final determinant.

Negotiating Techniques Explored

The panelists agreed that non-money items should be negotiated first and all money items saved for the last. Also brought out was the advisability of having one spokesman for the team and that the other members should communicate their observations or requests for caucus by notes to this person. Others might conduct the arguments in a specific area because of special knowledge on the subject.

Caucuses are important; obviously a team showing a split cannot be as effective as it should be. Different opinions should be saved for caucus and as much as possible the caucuses should be kept brief, preferably ended as soon as a majority opinion is reached. It was agreed that members of the bargaining team should be chosen on integrity and knowledge. Their effectiveness depends to large extent upon the support of the orchestra. Agreement was also found that non-profit status just is not to be considered as a factor in bargaining.

Be Prepared

Another point stressed was that the orchestra about to enter into negotiations had to make preparations in advance so that, if a lock-out occurred, various committees, i.e., public rela-

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AFM Symphony Symposium . . .

(Continued from Page 1)

tions, press, posters, picket, etc., would be already formed and prepared to go into action. Not only does this active involvement help to solidify the orchestra but also aids the negotiation team in the conference room.

The St. Louis Symphony members, were asked by secret ballot these questions: (1) How much per week do you want for next season? (2) How many weeks do you want? (3) What is the lowest figure you will settle for? The results were collated and averaged for the information of the negotiating team. For obvious reasons the musicians were not told these figures.

Get It In Writing — Be Informed

Panelists agreed the orchestra had to kept informed, but that the negotiation team was under no obligation, nor should it be, to give detailed reports on how certain compromises were arrived at. Its only obligation was to report results and the orchestra could accept or reject the proposals. Another important point was that no ratification vote should be taken until each player had the complete written proposals and enough time to examine them carefully, and had each of these proposals made very clear to him by the negotiation team.

Money to Kansas City

To insure that the Symposium would do more than just talk and pass resolutions, the two delegates from San Francisco, who had to leave the last meeting to catch a plane, put a \$10 bill each on the table and asked Bob Maisel to ask for contributions for strike-bound Kansas City. Result \$270 direct to K.C.

PRESIDENT NIXON ASKS FOR \$40 MILLION FOR NATIONAL ARTS

Coming at a time when budgetary stringency is being stressed by his administration, President Nixon's call for \$40 million for the fiscal 1971 National Arts and Humanities Endowment budget should give some small hope to musicians.

Readers of *Senza* cannot overlook the great need for communications to those Congressmen requesting even higher levels than President Nixon has set. A constant complaint made by the leaders in Congress is that their constituents are not making their support for such action known enough. Most active in the fight for funds are Senators Jacob Javits and Clairbone Pell. Senators Alan Cranston, George Murphy and Gaylord Nelson are on the subcommittee concerned.

THE CHAIRMAN'S MESSAGE

Strike Fund Progress

During December AFM President Herman D. Kenin, in keeping a promise made during the 1969 AFM Symphony Symposium, invited your officers to New York for the purpose of having informal discussions regarding a Federation-wide symphony strike fund.

At no time in recent history have symphony musicians needed such a fund as they do right now. Had such a fund been in existence



Sam Denov

a year ago, a number of disputes might have turned out differently last autumn. Fully cognizant of that dire need, and in the same amicable atmosphere in which the 1969 AFM Symphony Symposium took place, general agreement was quickly and easily reached at this meeting on the major points having to do with the creation of such a fund.

Upon the basis of those talks, a draft of a complete plan was prepared for the consideration of the entire AFM International Executive Board at their meeting, which will take place

this winter. We will soon learn the results of that meeting. It is now within the realm of possibility that a fund may be set up and in operation by summer of this year!

ICSOM extends a "Bravo" to Ted Dreher, Assistant to President Kenin, for effectively carrying out the recent AFM policy decision to oppose resident activities of foreign orchestras in the United States. Under AFM policy, no objection is raised to foreign orchestras engaging in a normal tour. However, when a foreign orchestra sets up a base of operations here, and then operates at or out of a fixed location for several weeks at a time, that hurts the employment opportunities for American musicians, and as such, will be opposed. Ted has already knocked out a number of such operations that had been planned for 1970. Keep up the good work, Ted.

Meanwhile, back at the ranch-country, the San Antonio Symphony continues to have its problems. Efforts have been made, and are being made, on a number of different levels, to alleviate the repressive atmosphere there. Thus far, none have borne significant fruit. We continue to remain hopeful that San Antonio will soon emerge from the dark ages. That, however, may require more than hope! !

Fraternally,
Sam Denov

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MAIL THESE NOW!

President Richard Nixon
White House
Washington, D.C. 20500

President Nixon,

I would like to encourage you in your concern for the support of the arts and humanities. Your request for a doubling of the budget of the National Foundation on the Arts and Humanities is a good step in the right direction in this important area of our national life. I hope that the symphony orchestras of our nation will benefit from such increases.

Sincerely,

Senator Jacob Javits
Senate Office Building
Washington, D.C. 20510

Dear Senator Javits,

You have my full support in trying to increase the Federal commitment to support the arts and humanities. I am appreciative of the many years you have spent leading the fight to increase support to these worthy areas. I hope especially that the symphony orchestras of our nation will benefit from such increases.

Thank you, Sincerely,

Senator
Senate Office Building
Washington, D.C. 20510

Dear Senator

As one of your constituents I urge you to give full support to increasing the funds for the National Endowment for the Arts and Humanities. I am hopeful that American symphony orchestras will benefit from increases in this important area of national concern.

Sincerely,

Honorable
Member, House of Representatives
House Office Building
Washington, D.C. 20515

Dear Representative

As one of your constituents I urge you to give full support to increasing the funds for the National Endowment for the Arts and Humanities. I am hopeful that American symphony orchestras will benefit from this program.

Sincerely,

EDITOR'S DESK . . . On Money

Let's get with it. One of the great needs of American orchestras is money . . . especially for the musicians. But we musicians have done very little to bring about getting any from the Federal government. Sure, the AFM has been trying to get subsidies for our symphonies for well over 10 years, and they maintained an office in Washington to try to create some support for the idea in Congress. Unfortunately the very best source for such support and pressure has remained untapped — the musicians and their audiences. *Senza* began to urge its readers some years ago to write their Congressmen to give support for Federal subsidies in the arts. How many of you sat down and wrote?

With this issue ICSOM is going to try to make it easier and more effective for the individual. We hope that the idea will be picked up by our AFM. We will urge that each orchestra committee provide envelopes, addresses, stamps, even pens if necessary to insure a full use of the insertion in this issue. We will urge each orchestra committee to approach the Board of Governors of its orchestra and ask that insertions like this one in *Senza* be made into the program notes. These insertions should contain a short message to each Senator or Representative serving the area which the orchestra serves. Support for increased Federal spending for the arts (symphony orchestras in particular) should be the theme. If we really get to work and push for this kind of support from our fellow musicians and our audiences, it's just possible that in a few years the symphony orchestra musician would no longer be faced with the serious economic problems that plague us. Keep in touch!

Dave Smiley

WASHINGTON NATIONAL SYMPHONY SIGNS NEW CONTRACT

Six Week Strike

The six-week strike by members of the Washington National Symphony came to an end on November 23, 1969. By a vote of 55-25 they ratified a new three-year agreement representing an extensive overhaul of previous contracts. At least 34 paragraphs of the new contract are substantially improved over the preceding agreement.

Major provisions of the National Symphony's new contract include:

Minimum weekly scale increased to \$220 in 1969-70, \$235 in 1970-71, and \$255 in 1971-72; Seasons of 40, 47, and 50 weeks (we were unsuccessful in restoring any of the 6 lost strike weeks this season); Minimum annual salary \$8,800, \$11,045, and \$12,750; Substantial improvement in fringe benefits: life insurance increased to \$10,000 for each member, Association pension contribution doubled, and institution of a comprehensive major medical plan to replace former Blue Cross/Blue Shield coverage.

Paid vacation was increased from the present 3 weeks to 5 weeks in 1971-72 for players with 10 years service. Sick week provisions also liberalized; Work load was reduced to a true 8 service average; premium pay instituted for extra services; Improved tour conditions; more stringent limitation on type and amount of travel; per diem increased to \$21.50 in 1969-70, \$22.50 in 1970-71, and a further cost-of-living adjustment in 1971-72 was gained; A brand new four-step grievance procedure directly involving Orchestra Committee with Association Board of Directors was established. Also provision made for regular meetings between the Orchestra Committee and Board to discuss the general and artistic welfare of the Orchestra.

Lawyer, A.F.M., ICSOM Lauded

Some notable features of the negotiations which extended over 5 months were:

1 — The leeway permitted the Orchestra by the Board of Directors of Local 161-710. The Union substantially adopted the demands formulated from questionnaires by the Orchestra Committee, and engaged special legal counsel recommended by the Committee for the negotiation.

2 — The extraordinary services of Joseph L. Rauh, Jr. and Elliott C. Lichtman as counsel. We believe counsel of this caliber has never before participated in a Symphony negotiation; the particular dedication of these two attorneys was far beyond the scope of the usual lawyer-client relationship.

3 — The forceful action of the AFM, particularly AFM General Counsel Henry Kaiser, in preventing two Washington concerts by the NDR Orchestra of Hamburg during the strike.

4 — Much appreciated expressions of support from many ICSOM Orchestras. In particular the financial help of the members of the Baltimore Symphony, and the exemplary refusal of the Philadelphia Orchestra members to cross our picket lines on two separate occasions. One of these resulted in an cancelled concert; the other (through the intercession of Ambassador Arthur Goldberg) in an opportunity for a NSO spokesman to address the audience at a gala UN benefit concert in Constitution Hall, with attendant press and broadcast coverage.

5 — Extensive coverage in Washington's 3 daily newspapers and on its 4 commercial TV channels. Three editorials in the Washington Post favorable to the musicians.

6 — A well attended and critically acclaimed benefit concert conducted by Alfred Wallenstein and with Leon Fleisher as soloist — both of whom contributed their services.

7 — Unprecedented public fact-finding hearings by a three member panel appointed by D.C. Mayor Walter Washington.

Orchestra, Negotiators Praised

Most important of all, the courage and resolve of our Orchestra members who successfully resisted a panoply of management attempts to intimidate and divide them. Many members of the Orchestra contributed prodigious numbers of hours in research, public relations, assembly of charts and documents, press interviews, benefit concert publicity and ticket sales, etc. The musical performances associated with our picket line brought cheering crowds (not to mention TV and newspaper cameras) to the downtown corner of 13th and G Streets.

The negotiating team included Local 161-710 Secretary (and AFM-IEB member J. Martin Emerson, Union Board member (and NSO bassist Charles Sturgis) and Committee Chairman Larry Bocaner. Other members of the Orchestra Committee, all of whom contributed exemplary services during the long period of preparatory work, were Genevieve, William Haroutounian, and Donald Havas.

ICSOM WELCOMES CHICAGO LYRIC

One of the newest members of ICSOM is the Chicago Lyric Opera. Their committee puts out a beautiful newsletter called "Lyric Orchestra Views" which could become a model for other orchestras. Tom Crown, a committee member tells a bit about the orchestra:

"Lyric Opera Company was formed in 1953. Currently a 70 piece orchestra, 13 week season in 1969, 14 weeks in 1970. Weekly salary \$252.00 in 1969, \$266.00 in 1970 for an average of 30 hours work per week (including 4 performances) with an average of about 50 performances of eight different operas.

"Our 1967 season was cancelled because of a contract dispute between the orchestra, the union, and management, involving demands for one day off per week (1966 season had a 7 week stretch without a day off), higher pay, better job security, and a demand for a 20 week season. The orchestra refused to ratify contracts on three occasions, even when the contract was recommended by the union, and was done by referendum rather than an orchestra meeting. Finally when the cancellation of the 1968 season was imminent the orchestra committee agreed to accept Mayor Daley's arbitration and the orchestra accepted a contract in which we made a few gains but did not achieve a longer season. However, we have found a new respect from management as a result of our refusal to accept their meager offers and the resultant cancellation of the 1967 season. We spent almost a year in weekly negotiations during this period and I am the only committee member remaining from this time."

METROPOLITAN OPERA NEGOTIATIONS

Longest Lockout for Musicians: Aug. 26-Dec. 4

1 — 1st Proposal of management — June 5; 1969:

A 61 month contract with an increase of \$75 per week over 5 years. This \$75 to include increases in basic scale, rehearsal and fringes.

The Orchestra committee suggested that a breakdown of the \$75 be made to furnish a basis for discussion. No action was taken.

2 — June 30: Musician's contract expired. No meetings of consequence were held until August 19—about a week before the scheduled opening of rehearsals.

3 — August 4 the management challenged N.Y. State unemployment benefits. Final decision in musician's favor handed down in mid-October. All benefits withheld until decision.

4 — August 19 — 2nd management proposal:

An increase of \$55 per week over three years. Increase of rehearsal pay from \$6 to \$7 per hour, \$7.50 in the third year. All this conditional on having the basic minimum salary cover 20 hours weekly of service. In effect this proposal would wipe out any increase for many members of the orchestra. This proposal was turned down unanimously.

5 — August 26 — Rehearsals scheduled to start — musicians locked out.

6 — October 8 — Managements' 3rd proposal: \$65 over 3 years. Rehearsal pay to \$8 per hour. Fifth week of vacation in the third year, with a \$20,000 guarantee if the orchestra worked 49 weeks (no weeks guaranteed.) Basic scale to rise \$20, \$15, \$30. Again defeated by orchestra. Management had locked the musicians out and the use of economic pressure had embittered the full company. Musicians looked to management to find some way to make up the lost wages.

7 — December 3, 1969 — Musicians vote 74 to 18 to accept 3 years of a four year offer of management. The increase in basic scale was now \$40 - \$30 - \$25 - \$20. Payment of the two weeks disputed vacation, two extra weeks of work, full scale for summer work — in lieu of back pay. Minimum price for string chairs was included.

The negotiating committees had two meetings with the Executive Board of the Met's Board of Directors which generated much heat and led to the final offer. This Board of Directors had voted in June that they would not open the season until all contracts with all the unions had been signed. They prevented the collection of unemployment insurance as an added economic pressure, they provided no proposal for discussion until October when a great deal of pay had already been lost. The proposal of October 7 was delivered to the members of the orchestra before any negotiations were held with the committee. Again, the final proposal was delivered to the orchestra before any negotiations could be held. The fourth year (not accepted by the orchestra) was added without any discussion—unilaterally. The offers all came as ultimatums.

METROPOLITAN OPERA SUMMARY:

| | |
|--|---------------------|
| Yearly weeks approximately 48 — no guarantee | |
| Weeks in winter season 40-42 | |
| Weekly scale, | } five performances |
| 69-70 — \$300 | |
| 70-71 — \$300 | |
| 71-72 — \$325 | |
| rehearsals, extra payment \$8 per hour | |
| Summer season — Approximately 3 weeks (same scale) | |
| Number of players 90 | |
| Pension plan — being negotiated | |
| Auditions and other items — being negotiated | |

BOSTON SYMPHONY ORCHESTRA VACANCIES

3rd Oboe (Assistant Principal)

Double Bass

The Boston Symphony is planning March auditions for the above vacancies, employment to begin in the fall of 1970. If you are interested in applying for an audition, please contact:

WILLIAM MOYER, Personnel Manager

Boston Symphony Orchestra

Symphony Hall

Boston, Massachusetts 02115

Telephone: (617) 266-0537

Approved applicants will be notified of the time, place, and required audition repertoire.

BULGARIAN SYMPHONIES WORKING CONDITIONS

Part 2 of an article excerpted from the Sydney Newsletter No. 3. Interview with Konstantin Iliev, Conductor of Sofia Philharmonic and Union Vice-President.

HOLIDAYS. Eight weeks per year.

HOURS OF WORK. There are never more than four hours of rehearsal per day, and Iliev explained that his orchestra often works shorter hours than this. Calls are in four-hour periods and there must be two breaks during this time, the first lasting thirty minutes, the second fifteen minutes. Only one call is allowed in a day except on the day of a performance, when the morning call is limited to two hours. Two or three times a year the orchestra is called twice in the one day, but permission must first be sought from the Union and the players are given an extra days' holiday for every day when two calls are worked (except for performance days, of course). Orchestras are never required to work more than six days in succession.

PENSIONS. Wind players may retire at 50 years of age on 80% of their salary: all other players may retire at 55, also on 80%. With the permission of the management, a musician can continue in the orchestra after retiring age; the Principal Flautist in the Sofia Philharmonic, for example is still in the orchestra although he is now 63. Players cannot be dismissed before their retiring age.

BONUS SYSTEM. Bulgarian symphony musicians can qualify for a bonus of up to 20% of their salary. The bonus is paid for one month only and based on the quality of work done in the preceding month.

NUMBER OF CONCERTS. The Sofia Philharmonic gives up to 100 concerts a year, but this number includes very short performances, such as playing the national anthem on May Day and other holidays.

Luxury Holiday Resort

Over the past two years, the Sofia Philharmonic has given ten free concerts and the proceeds have been used to build a beautiful holiday house which stands in 800 square yards of wooded land at the foot of the mountains not far from Sofia. Members of the orchestra take their families there and no one can stay longer than two weeks so that everyone gets a chance. The land was given free by the Government and the bricks for the house were donated by a brick factory where the orchestra gave a free concert for the workers. The house was furnished from the proceeds of tours outside Bulgaria. On these tours, every musician receives the same salary and they all pay into a kitty. In the next three or four years the orchestra plans to build a similar house at the Black Sea resort of Warner — a place which Iliev describes as "Paradise."