

Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME X

28

OCTOBER 1971 — No. 1

TWELVE YEARS OLD AND STILL GROWING

For the twelfth consecutive year musicians from the symphony orchestras of the United States and Canada attended meetings of the "International Conference of Symphony and Opera Musicians." The Conference, held in Seattle on Aug. 31, Sept. 1 & 2, was hosted by the Seattle Symphony with fine assistance (including a great salmon barbecue) from Local 76, Norm Hoagy, President.

30 of ICSOM's 36 orchestras were represented. The Chicago Symphony was in Europe, the Washington National was busy opening the Kennedy Center and a few others found the cost of traveling to Seattle too great a financial burden.

While the single most important function of the Conference was once again the direct exchange of information between musicians, many matters vital to both ICSOM and each member orchestra were discussed and voted upon. This report will deal only with the major items as complete minutes of the meetings will be sent to each orchestra by the Secretary of ICSOM.

NEW CANADIAN AREA ESTABLISHED

The Canadian orchestras submitted a resolution calling for the establishment of a fifth regional area to encompass all ICSOM orchestras in Canada, with these orchestras to be represented through the creation of the office of "2nd Vice-Chairman for Canadian Orchestras." (Robert Ryker of the Montreal Symphony was later elected to this new post.)

A second part of the resolution called for one-half of the dues paid to ICSOM by Canadian orchestras to be returned to the Canadian Area for use in solving problems which are peculiar to those orchestras.

On the recommendation of the Executive Committee the resolution passed unanimously. (*The Canadian orchestras have long felt they were getting less service for their ICSOM dues than were the U.S. orchestras — for example, ICSOM's legal counsel cannot operate freely in Canada. It is easy also for three Canadian orchestras to feel "submerged" among thirty-six U.S. Orchestras. For these and other reasons the Toronto Symphony voted to withdraw from ICSOM last winter. Everyone sincerely hopes the actions taken in Seattle will bring Toronto back to ICSOM. Ed.*)

RECORDING COMMITTEE APPOINTED

The Conference devoted several hours to the problems of recordings, Cable TV and video-tape cassettes. A new Committee was formed to study these problems, research the wants and needs of each orchestra and report their findings to ICSOM and to the AFM International Executive Board.



l to r: Irving Segall, Philadelphia; John Palanchian, NYC Opera; Robert Ryker, Montreal; Gerald Corey, Baltimore; Melanie Burrell, Denver; Roland Moritz, Los Angeles; Henry Shaw; Cincinnati.

Corey was named Chairman and a sub-committee of Corey, Segall and Palanchian was formed which will meet periodically in New York. The entire committee will confer by mail and via conference calls.

The delegates were insistent that ICSOM should be represented at all recording contract negotiations which affect symphony orchestras.

CHAIRMAN'S RECOMMENDATIONS:

As a result of twelve months of Executive Committee discussions and contacts with individual orchestras, Chairman Mendelson placed eleven recommendations before the Conference. Those passed were:

1. A program to reach high school and college music students through the distribution of Senza Sordino. To be administered by the editor of Senza Sordino.
2. Preparation of a paper on *Symphony Playing as a Career*. To be made available to guidance counselors in music schools. Project to be supervised by the 1st Vice-Chairman.
3. Formation of a speakers' bureau in each orchestra to provide information and counsel to students contemplating symphony careers, with special emphasis on solving the special problems of musicians from minority backgrounds. Project to be under general supervision of the Secretary.
4. Establishment of a lobby in each orchestra to secure changes in the copyright law and to fight record piracy and dumping of cheap records from abroad.

(Continued on Page Two)

IN COMING ISSUES

Kansas City Philharmonic — The Orchestra That Won't Die.
Introduction to the Oregon and Winnepeg Symphonies.
Detroit fights demolition of famous concert hall.
Reports from negotiating orchestras.
Who selects our conductors? A report from Cleveland and other orchestras.

CONFERENCE

(Continued from Page One)

5. Allocation of a maximum of \$1,000 per year for secretarial services for the Chairman's office.
6. Allocation of \$650 for the creation of an *ICSOM DIRECTORY* to be distributed to all ICSOM members.
7. Formation of a subcommittee to consider and report on group services that ICSOM should provide for the membership — to include tax-sheltered annuities and group insurance. (Named to this committee were Tom Fay, Pittsburgh; Red Pastorek, Houston; Vance Beach, Los Angeles.)
8. The 1st Vice-Chairman to maintain a complete and current file of the conductor evaluations made by all ICSOM orchestras and to publish to all orchestras, once every two months, a list of conductors each orchestra has evaluated. Each orchestra to retain its own evaluations but make same available to any ICSOM orchestra committee on request.
9. Formation of a Budget Committee. (Roy Cox, Toronto; Mori Simon, Seattle; Robert Ryker, Montreal.)

SIPSER LECTURES ON BARGAINING

Phil Sipser, ICSOM's legal counsel, delivered a very comprehensive lecture on negotiation techniques. He outlined, step by step, the advance planning needed to prepare for negotiations and stressed particularly the importance of committees thoroughly researching not only their contractual needs, but the relationship of their orchestra to their community, to their local and to their board of directors. Sipser then analyzed the sequence of events, the moves and counter-moves which can occur once negotiations commence.

Following his lecture, Sipser gave his personal views on how the wage-price freeze may affect ICSOM orchestras.

It is impossible for SENZA to capsulize this very detailed lecture. A complete transcript has been prepared by Secretary Maisel for distribution to all orchestra committees.

As at past conferences, Sipser's remarks were a highlight of the meetings. Many delegates remarked that his lecture alone was worth the trip to Seattle.



(Continued on Page Three)

DIGEST OF TREASURER'S REPORT PREPARED FOR SENZA

EMERGENCY RELIEF FUND

Balance from previous year plus 1971-72 receipts	\$11,878.16
Loans outstanding	2,979.00
TOTAL	14,857.16
Undeclared Interest	235.28

Total assets of E.R.F.	15,092.44
Total interest on investment of E.R.F.	
Sept. 1/70 to Sept. 1/71	\$ 627.02
E.R.F. is invested as follows	
Bank of Nova Scotia Certificates of Deposit @ 7¾%	\$ 9,008.92
Bank of Nova Scotia Certificates of Deposit @ 7¼%	1,767.50
Local 149 Toronto Musicians Credit Union @ 8%	1,000.00
Balance in bank deposit	

GENERAL FUND

Balance from previous year plus 1970-71 receipts	\$25,094.74
Disbursements from Sept. 1/70 to Sept. 1/71	21,183.84

Balance on deposit	3,910.90
1970 dues from 26 orchestras	17,140.00
1970 dues unpaid (estimate)	7,000.00

SENZA SORDINO FINANCIAL REPORT 1970-1971

EXPENDITURES:

Harman Press (6 issues)	\$ 2,367.33
Supplies, publications	95.19
Postage	378.02
Photos, art work, Xerox	110.00
Out of pocket, Telephone	174.77

\$ 3,125.31

RECEIPTS:

Balance at beginning of year	\$ 200.00
Subscriptions	239.00
ICSOM Treasurer	3,000.00

\$3,439.00

BANK BALANCE: (August 21, 1971) \$ 313.69

ICSOM OFFICERS

CHAIRMAN

Ralph Mendelson
N.Y. Philharmonic
30 W. 60th St., Apt. 1J
New York, N.Y. 10023
Ph: (212) 757-8289

1st VICE-CHAIRMAN

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

SECRETARY

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

TREASURER

Harry J. Barnoff
Cleveland Symphony
4264 Bluestone Rd.
South Euclid, Ohio, 44121
Ph: (216) 382-7468

EDITOR, SENZA SORDINO

Vance Beach
Los Angeles Philharmonic
4161 Holly Knoll Dr.
Los Angeles, Calif. 90027
Ph: (213) 661-6983

ICSOM AREA 2nd VICE-CHAIRMEN

EASTERN ORCHESTRAS

Irving J. Segall, Philadelphia Orchestra
1219 Glenview St., Philadelphia, Pa. 19111, Ph: (215) PI 5-4507
Baltimore Symphony, Boston Symphony, Buffalo Symphony, Metropolitan Opera, New Haven Symphony, New York City Ballet, New York City Opera, New York Philharmonic, Philadelphia Orchestra, Rochester Philharmonic, Syracuse Symphony, Washington National Orchestra.

SOUTHERN ORCHESTRAS

Crawford Best, New Orleans Philharmonic
1809 Mason Smith Ave., Metairie, La. 70003, Ph: (304) 887-0215
Atlanta Symphony, Dallas Symphony, Houston Symphony, Kansas City Philharmonic, New Orleans Philharmonic, St. Louis Symphony.

CENTRAL 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.

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, Oregon Symphony, San Francisco Symphony and Opera, Seattle Symphony.

CANADIAN ORCHESTRAS

Robert Ryker, Montreal Symphony
3601 Sainte-Famille, No. 703, Montreal 130, Canada, Ph: (514) 288-8442
Montreal Symphony, Vancouver Symphony, Winnipeg Symphony.

ICSOM ATTORNEY

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

CONTRACT AND RAPID COMMUNICATIONS CENTER

Washington National Symphony
Tony Ames
1110 "E" St., S.E.
Washington, D.C. 20003
Ph: (202) 547-3617

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.

VANCE BEACH, Editor—Mailing Address:
4161 Holly Knoll Dr., Los Angeles, Calif. 90027, Ph: (213) 661-6983

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

INTRODUCING THE ATLANTA SYMPHONY

The Symphony in Atlanta is just over twenty-five years old. It was only four or five years ago that we made the transition from a part-time orchestra, to a full-time organization having a pay scale that could possibly be considered a living wage from orchestra playing alone. During the past five years the growth of the orchestra has been quite dramatic. The chart below will describe the growth in the area of salary and season length.

Contract Year	Weekly Salary	Season Length	Annual Salary	Benefits
1966-'67	\$ 75.00	26 Weeks	\$1,950.00	None
1967-'68	\$135.00	30 Weeks	\$4,050.00	None
1968-'69	\$165.00	36 Weeks	\$5,940.00	None
1969-'70	\$185.00	38 Weeks	\$7,030.00	None
1970-'71	\$200.00	39 Weeks	\$7,800.00	None
1971-'72	\$220.00	40 Weeks (36 + 4)	\$8,800.00	Hosp., Maj. Med., Life

With the increased salaries and season length, we have attracted some excellent musicians and the orchestra has made a vast improvement with each season. This year is another step toward total full-time status in that we are initiating a summer season.

One thing I would like to point out is that the working conditions of this agreement are for three years, while the economic provisions are set for only the first year. Hopefully this condition will work for our benefit.

Again let me say that we are happy to be members of the organization and hope that you will call us if we can be of help to any of the other member orchestras.

JOHN HEAD, *President*
Atlanta Symphony Orchestra
Players' Association

In addition to the items above, Mr. Head listed 22 impressive improvements in working conditions. Furthermore the Atlanta management has cooperated with the Orchestra Committee in requesting that the new contract be exempt from the wage freeze. A sincere welcome and very hearty congratulations to the Atlanta Symphony. Ed.

CONFERENCE

(Continued from Page Two)

Vic Fuentealba, AFM Vice-President and Ted Dreher, AFM Symphony Department head attended all meetings. Dreher said his office would research contracts for any orchestra — which contracts permit split orchestras, which prohibit travel on a day off etc. Chairman Mendelson urged all orchestra to take advantage of this service.

Many orchestras reported on negotiations, some in progress, some completed. Several delegates reported that some particularly onerous management proposals seem to be making the rounds among negotiating orchestras. *(See page 4, column 2. Ed.)*

Applications for membership in ICSOM were received from the Atlanta, the Oregon and the Winnepeg orchestras. All were accepted by the delegates. The withdrawals of the San Antonio and Toronto orchestras were also accepted.

For the first time tape recorders were used to replace the taking of hand-written minutes by the Secretary. Three machines were in use and it was discovered later that all three had failed simultaneously for a short period. No wonder musicians are distrustful of the electronic media.

ICSOM ACTS ON WAGE FREEZE

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

I write as Chairman of the International Conference of Symphony and Opera Musicians (ICSOM), an official conference of the American Federation of Musicians representing the members of over 35 symphony, opera, and ballet orchestras in the United States and Canada, with reference to your request for advice from the labor community regarding the present wage freeze and subsequent controls.

As you may know, our members, symphony, opera and ballet musicians are amongst the lowest paid professionals in the nation. They are presently working under collective bargaining agreements with their employers which were fairly negotiated and for the benefits of which our members made substantial concessions to management.

The employers are all non-profit making organizations who depend for their continued existence upon contributions from individuals or firms, grants from philanthropic organizations, and only slightly from public funds and ticket sales.

The impact of the industry upon our economy is virtually nil.

It is our position, and we urgently request your consideration of same, that our industry be declared exempt from the freeze, or, at least, exempt from "Phase II" of your new economic policy.

As stated, this exemption would have no unstabilizing effect whatsoever upon the economy as a whole, and indeed it is highly doubtful that even ticket prices would increase. On the positive side it would permit symphony and opera musicians to continue to seek to raise their standard of living, and, consequently their continuance in the profession — a result which will only serve to enhance and elevate the level of classical and operatic music in America.

Respectfully,
RALPH MENDELSON, *Chairman*
International Conference of
Symphony and Opera Musicians

Officers elected for the coming year were:

- Treasurer—Harry Barnoff, Cleveland Symphony
- Editor, Senza—Vance Beach, Los Angeles Philharmonic
- 2nd Vice-Chairman, Eastern Orchestras—Irving Segall, Philadelphia Orchestra
- 2nd Vice-Chairman, Southern Orchestras—Crawford Best, New Orleans Philharmonic
- 2nd Vice-Chairman, Canadian Orchestras—Robert Ryker, Montreal Symphony

All other officers are beginning the second year of two-year terms.

Harry Barnoff, Cleveland Orchestra, ICSOM's new Treasurer. (At Harry's right is Robert Ryker, Montreal Symphony. Perhaps the picture was snapped at the moment Bob realized he had not only been appointed to the Recording Committee but had also been elected 2nd Vice-Chairman for the Canadian Orchestras.)



HONOLULU RATIFIES PACT

On Sept. 16 the Honolulu Symphony ratified (57-0) a new two-year contract. Scale jumps \$40 first year, \$20 the second. Totally new items include: an across-the-board raise formula; paid medical; pension; vacation and sick leave; ratification and committee participation in negotiations guaranteed; a real non-renewal clause — 7 man committee (5 from orchestra) has final decision. Richard Roblee, Honolulu Committee Chairman reports:

"Negotiations were vastly different from three years ago. Negotiators for that contract — union officials and one orchestra member — were ultimately joined by Henry Kaiser who got a quick settlement of a \$35 raise in minimum (*which raised the scale to a grand \$115! Ed.*) and a worthless non-renewal clause. Ratification was followed by 30 firings or demotions. One was reinstated. Relations between orchestra and both management and Union were poor.

"As a result the Orchestra Committee began serious planning for the new negotiations a full 16 months early. We used a detailed questionnaire, borrowed from several ICSOM contracts and spent one summer designing a new format for the contract. We gave our proposals to the Union and met with them for seven weeks, explaining and revising. By the time proposals were submitted to management they were clear and concise and we had established excellent rapport with our Union.

"Two important events occurred in December. Phil Sipser, in Hawaii on another matter, met with the Orchestra and gave generously of his time to the Committee. He explained the concept of "parallel negotiations" — building lines of communication to the public while also negotiating at the table. We began planning a public campaign.

"Meanwhile, our Local president, I. B. Peterson, in a spirit of confidence and trust, offered to make the Orchestra Committee the complete negotiation team. We accepted and negotiations began. They were characterized by cordiality, reasonable discussions and an obvious desire by all parties to find mutually beneficial solutions. The Orchestra Committee, all new to negotiations, found best results in being firm and cautious. We learned to be wary of making concessions, which often seemed only to invite more demands.

"The money offer stayed low and we began to institute Phil's ideas. Orchestra members sent newsletters to a diversified list of 1500 people. We made speeches at service clubs, accompanied by ensemble performances. We appeared on TV, had good press relations and put on two very successful and exhausting outdoor demonstrations.

"Disaster struck in March. The State Legislature bottled up a bill containing \$200,000 for school concerts. Mayor Fasi offered to ask the City Council for funds. At our request management joined us in a massive effort to bring public pressure on the Council. Response was overwhelming and the Council gave us some money. The Mayor graciously provided further money-raising ideas.

"Negotiations continued and finally we learned what it was to experience power. Our power bases were: 1) a unified orchestra; 2) public support; 3) the threat of a strike. These combined forces finally began to tell. After four marathon sessions of 8 to 10 hours each, a settlement was reached representing the greatest gains in the history of the orchestra. And after all this the Orchestra's relations with both Union and management are excellent.

"We were never allowed a lawyer in negotiations, but through-out 33 meetings we were in periodic telephone contact with Phil Sipser. His strategic advice was always excellent and he continually inspired self-confidence. Words cannot express our gratitude to him, a great idealist and a great lawyer."

RICHARD ROBLEE, *Chairman*
Honolulu Symphony Orchestra Committee.

SENZA SORDINO, like Mr. Roblee, is impressed with the accomplishments of the Union, of management and of the public. We are even more impressed with Mr. Roblee and the members of the Honolulu Symphony. While the "dooms-day-ers" are busy writing obituaries for the symphony orchestra the Honolulu musicians seem reluctant to oblige.

TAKE THREE GIANT STEPS — BACKWARDS

Orchestra members shall maintain a standard of conduct and behavior at all times consistent with the highest professional and ethical standards of a symphony orchestra. Improper conduct and behavior shall include, but not be limited to, the following; vulgarity; interference with or disruption of the normal and orderly functioning of the Orchestra, including conduct such as extensive or loud talking or laughing, continually loud warming up, looking around or staring at players while they are performing, starting off-stage before the Conductor, harrasment (sic) of colleagues (sic) or the Conductor, placement of unauthorized or false classified advertisements or other notices in newspapers, on bulletin boards or other public media, or like or similar conduct; dissemination (sic) of material which is defamatory, scurrilous, malicious, derogatory or false with regard to any colleague, Conductor, the Symphony Association or the Orchestra; or other conduct or behavior which is detrimental to the best interest and welfare of the Orchestra. The breach of any of the foregoing standards of professional and ethical conduct will subject the offending musician to such disciplinary action as may be deemed appropriate by the Symphony Association or the Conductor, and shall be cause for discharge . . .

. . . *The Board of Review shall be limited to the sole question of whether the action of the Conductor in dismissing the musician in question for the reasons specified in this Article were arbitrary and wholly unreasonable, and the burden of proving that such dismissal was arbitrary and wholly unreasonable shall be on the complaining musician. All unresolved questions arising during such review shall be resolved in favor of dismissal . . .*

Those musicians designated as "Principles", although they may be members of any musicians organization, are not included in the orchestra bargaining unit since such musicians are deemed to be supervisors and representatives of the Employer . . .

One of our ICSOM Orchestras received the above items as part of "management's proposals." We have quoted faithfully, including the errors in spelling and punctuation. Senza Sordino considers these defamatory, scurrilous, malicious and derogatory "proposals" a truly incredible insult to every ICSOM musician, to every decent conductor and to every sincere and fair-minded symphony manager.