

Senza Sordino

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ALL SYSTEMS "GO!"

Orchestras Back To Work

PITTSBURGH SIGNS

Last November, an ICSOM bulletin outlined the Pittsburgh Symphony contract settlement. For those who might not have seen it, the following basic provisions were delineated:

SALARY: (from \$305) ..	\$335.	\$365.*	\$400.*
PER DIEM: (from \$26) ..	31.**	33.**	35.**
SEASON: (weeks)	51	52	52
VACATION: (weeks)	6	7	7

* The 2nd and 3rd year figures include \$15. and \$20., respectively, for Electronic Media Services.

** "Ceilings" for single rooms are \$17., \$17.50, and \$18. (See below.)

Foremost among management-won items was a general foreign tour agreement. On the premise that such tour arrangements cannot be adequately discussed in exploratory meetings among the management principals without advance guidelines, management constructed its case for such a general agreement in the master contract. Heretofore, any foreign tour was negotiated individually, and subject to ratification. By consequence, the right to private wardrobe-trunks was ceded, and stipulated figures for concerts/services-per-week, and per diem increment, were agreed to.

The per diem "ceiling" was a last-minute management concession, but while offering relief from inordinately high hotel rates (management will pay the difference between the ceiling and the actual single rate when the later is higher), it in no way bolsters the minimal meal allotments. The foreign-tour section provides for a 33 $\frac{1}{3}$ % increment over domestic per diem rates.

Further, while the inclusion of an Electronic Media Guarantee in the salary package was bitterly opposed by a large section of the orchestra, it became a contractual reality. Likewise became the extended probationary period for musicians to two years, and the capability of further orchestra-splitting, down to a minimum of 12 players in certain cases. The extended probation was offset by a shorter waiting period for tenure.

Now, for the orchestra, came obviously a much higher salary. However detracting the aspect of included "media" services, the final \$400. figure is the level from which the new master agreement will be negotiated. The arrangement of this came through a cumulative method of adding media weekly pay to the next year's salary, a peculiar twist not initially clear to many, but one which nevertheless leaves the orchestra in a salary area not far from goals originally conceived by this Committee. Also, the 3-year distribution of the \$95. increase in Pittsburgh is rather even, leaving a total-aggregate-dollar figure (\$9,530.) over the contract period that is relatively high.

The establishment of a minimum pension somewhat atune to present-day realities was extremely important to all of us. What emerged was an increase in the percentage accrual rate from 1% to 1.2% (of total future salary), and the provision of a \$6,000. minimum for immediate retirees having 30 years' service at 65. This provision increases benefits for such players by 16% to 63%, depending on past service. Benefits for retired pensioners were increased 20%.

Other major orchestra gains were, at long last, a 52-week season (albeit in the 2nd and 3rd years); a 7th vacation week; the

retention of one's position up to 18 months in the event of disability; sick-leave paid to the time of disability payments, regardless of the amount of sick-leave eligibility (if player is subsequently found to be disabled); major-medical to \$250,000., with 80% paid up to \$2,000., 100% thereafter; life insurance, \$15-, \$18-, and \$20,000., for the three years, respectively; second full-time librarian; additional payment for all temporary assignments to titled chairs, removing past exceptions; and assurance that revolving string seating would be taken up with the new music director, and pending and/or failing that, contractual agreement that seating among the tutti strings would be frozen. While it was not a contract item, the Union ruled that the two playing personnel managers could no longer participate in deliberations of the bargaining unit. The ruling has received cooperation.

The Orchestra Committee—Messrs. E. Myers, Dombrowski, McLaughlin (later Mairs), Hall, Adelstein, Bianco, and McDonald—and their local attorney Ben Paul Jubelirer—are grateful to ICSOM for speedy and effective aid from the Emergency Relief Fund; to Local 60-471, Herb Osgood, President, for its active participation and material support in negotiations and in the strike, and to all those in orchestras, especially interested, who contributed their time and energies, and did so in an environment of trust and confidence.

The Pittsburgh Symphony Orchestra
(Negotiating) Committee

OAKLAND WINS 9% INCREASE

The Oakland Symphony Orchestra contract with its musicians is a three year agreement with compensation negotiable each year. This season the Musicians' Union, Local #6 asked for a 10% across the board wage increase and a cost of living adjustment of 12% (5% deductible). The Association counter proposal accepted the 12% CLA, but only offered 8% wage increase. The Union, with the full concurrence of the Players' Committee, offered to accept 9% increase in wages and pointed out that this would save the parties cost of arbitration. The Association turned down the compromise proposal. Both parties agreed to arbitrate.

After selecting the arbitrator a meeting was arranged. When the arbitrator asked the Association what 1% of the orchestra's wages would cost for a season, he was informed by the Association representative that the total expense was about \$5000.00. The arbitrator called the lawyers of both sides into his private office and told both sides that arbitration would cost about \$3000.00. It was agreed that both sides would return to their principals with the compromise proposal.

The Orchestra unanimously accepted the compromise 9% increase and the Association has also agreed to the compromise. Wage discussions started in August 1975 and now in January 1976 we have finally agreed. This season minimum annual wage will be \$2583. a raise of \$307 over the last season.

The question is, why could the Association not agree to our compromise four months ago?

Donn Schroder
Oakland Symphony Orchestra

SAN FRANCISCO SYMPHONY SIGNS AFTER ONE-DAY LOCK-OUT

After a one day lock-out by the San Francisco Symphony Association, and a threat of a lock-out of "indefinite length", the S.F. Symphony Orchestra ratified a new 3 year pact after playing 5 weeks with no contract.

Length: 52 weeks. 41 weeks regular season, 11 supplemental weeks. Approximately 50% of the Orchestra plays in the S.F. Opera Orchestra during the supplemental weeks.

Compensation: First year—\$350 plus \$780 "Electronic Media" guarantee. (Electronic Media may include T.V., Radio, Recordings, etc.) Second Year—\$375 plus \$520 Electronic Media guarantee. Third Year—\$395 plus \$520 Electronic Media guarantee. Also a cost of living increase in the 3rd. year up to 8% of the 2nd. year salary. This would bring the 3rd. year up to \$405 per week, if inflation increases more than 5.3%, an almost sure bet in the San Francisco Bay Area. (Last year's salary \$330.)

Pension: Increased to \$575 per month for 25 years of service up to a maximum of \$805 per month for 35 years (\$23 for each year of service). Vesting after 10 years in the orchestra. Members retired since 1972 will receive an additional \$25 per month on their pensions. No member retired in previous years will receive less than \$200 per month.

Vacation: Increased from 7 to 8 weeks.

Major Medical Benefits: Increased.

Per Diem: Domestic Tours, \$35. Foreign Tours, \$44.

Tour Premium: Increased from \$10. to \$20. per week.

Lif Insurance: Increased from \$10,000 to \$20,000.

Artistic Clauses: There was a big push by management this year to give Non-Renewal, (i.e., firing of member) Re-Seating and Tenuring of new members back to the "responsibility of the Music Director." Sole cause for "Non-Renewal" is now "material deficiency in musical performance and material failure to perform at the artistic level of the Orchestra." We still think this is a strong clause. However, a fired member of the orchestra must have at least 6 votes of support from a 10 member orchestra committee in order to have his case arbitrated. Tenuring of new members will be in the hands of the original auditioning committee which includes the music director. Re-Seated members can appeal to arbitration if Director has failed to give due and serious consideration to opinions, reasons, and voting of an Artistic Advisory Committee of 9 members elected from the orchestra.

Artistic Committee: Our orchestra is still very involved in artistic matter in spite of our San Francisco press. We will be keeping a sharp eye to insure that such business is conducted on an ethical and musical basis.

Negotiations this year were the most difficult since our seven-week strike in 1968. The S.F. Symphony Association insisted on an agreement on artistic matters before any offer on the financial package. The Orchestra Committee was split with 4 out of 7 members recommending the first financial offer of management. (Chairman and 2 ex-chairmen of past committees voting a strong No.) The orchestra did show some solidarity, even if the orchestra committee did not, by twice turning down the Association Package by an almost 3-1 margin, in spite of cancellation of recording sessions and punitive threats. The Orchestra later found that the Cleveland Symphony had just released a Gershwin album of almost the same works we were to record!

The minority members of the Players' Committee and our negotiator, Jerry Spain, President of Local #6, wanted to continue negotiations. We were answered by management locking us out on January 5 with no prior warning except a phone call to orchestra members that the next day's rehearsal was "cancelled." We met with management on January 5 and were told that we were locked-out for the week and future concerts would be cancelled indefinitely if we did not give unanimous approval to their proposals. One last effort by the minority members of the Players' Committee and its Union negotiator Jerry Spain, did procure

the 8% salary increase in the 3rd year of the contract as well as complete payment for the week which was partially cancelled.

In this writer's opinion, a split Orchestra Committee, piecemeal negotiations and a compromising attitude on our part did not produce a contract we can be proud of—I hope we can be a little less amiable and hopefully a little tougher next time. However, in spite of not achieving all our aspirations, we can still enjoy what most orchestras are still striving for—That great San Francisco Symphony FIVE-DAY WORK WEEK!

Chris G. Bogios, *Chairman*
San Francisco Symphony Players' Committee

NATIONAL NEGOTIATIONS LOW KEY

On October 11 the National Symphony ratified a new three year contract. The provisions are as follows:

Salary—\$325-350-400.

Seniority minimum above scale—\$1.00 per year paid at 5-10-20 years service.

Pension—\$8400 at age 65 with 35 years service. \$7200 at age 60 with 30 years service.

Medical benefits include Blue Cross Hospitalization with unlimited Major Medical Wrap Around including \$30,000 psychiatric.

Dental plan with orthodontic and periodontic coverage.

All medical benefits are family coverage with survivor benefits for 2 years after death of employee.

Life Insurance—\$25,000-\$50,000 A.D. and D.

Long Term Disability—Retained our previous coverage of 50% of salary.

Vacation—6 weeks-7 weeks-7 weeks.

Per diem—\$32-\$35-\$38.

Leave for personal business—2 days a year with pay.

Holidays now include Easter, Rosh Hashana (2 days) and Yom Kippur.

5 day weeks—20-25-36.

Notice of schedule—4 weeks in winter season; 3 weeks in summer season.

Unlimited optional weeks up to one year.

Domestic touring limited to 6 weeks.

Extensive procedure for audition and advancement.

Doubling rate—\$25-\$27.50-\$30 per concert.

There were a number of things that made this negotiation go smoothly. It is interesting to note that between the two sides there was only one person who had not participated in the negotiation three years earlier. No one was ill at ease in the situation. The negotiation committee was at all times positive and was representing a unified orchestra that had raised a \$35,000 strike fund. That fund was a source of confidence to all and was a quiet but effective lever.

This was a significant negotiation for us. There was no loss of work, one ratification meeting, real gains in all areas and we came away with a sense of dignity and trust in the bargaining process. We were always aware of the virtuosity of Leonard Leibowitz but his patient advice and support were beyond the call of duty. Local 161-710 and President Kaufman are heavies that we are always happy to have representing us.

NSO Orchestra Committee

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BOOK REVIEW

THE PROFESSIONAL SYMPHONY ORCHESTRA IN THE UNITED STATES by George Seltzer. Scarecrow Press, Inc.

This recently published book is a compilation of reprinted articles from various newspapers and music publications as well as excerpts culled from books dating back to 1892. Most material, however, is fairly current. All articles are related to some aspect of the professional symphony orchestra (in its broadest sense). George Seltzer, a clarinetist and faculty member at Miami University, Oxford, Ohio, writes that "the purpose of this anthology is to expose the skeleton of the 'whole animal' with the hope that the reader will be enticed to add more of the anatomy."

He has chosen as chapter headings the broad classifications, The Orchestra; The Conductor; The Orchestra Musicians; The Audience; The Music the Orchestra Makes; The Business of Music Making; What the Future Holds.

The absorbing articles of widely varied views represent expert opinion on every facet of our profession. The articles of conductors, symphony orchestra musicians, pedagogues and critics are generously sprinkled throughout the book and make good reading.

Henry Shaw, Editor

KIRKE'S WORK PAYS OFF

On October 22nd an editorial entitled "A Tax Check-off for the Arts" appeared in the Minneapolis Tribune. It was the result of the perseverance of Kirke Walker of the Minneapolis Symphony Orchestra. He writes, "I read an editorial in the Tribune about the necessity of increasing funds for the National Endowments. I called the Tribune music critic and he told me the name of the writer of that editorial. He turned out to be a prince of a guy and we talked for about a half hour about the Richmond Bill, ICSOM, and the sad negotiating stories we heard at the conference. I sent him a copy of the Richmond Bill, an article I did for the ASTA newsletter, and the Americans and the Arts pamphlet, and he really came through."

PLAY AND TALK RESULT IN AGREEMENT FOR MET ORCHESTRA

On December 31st, but a few hours before our strike deadline, the members of the Metropolitan Opera orchestra reached an agreement with its management. The negotiations dealt with complex issues and the agreement was possible only because both sides had a sympathetic attitude to each others problems.

We started the season with the loss of four weeks of the regular New York season and a projected cut of eight pay checks for the year. We were asked to "play and talk" until December 31st and were offered a restoration of a proposed cut of one vacation week. The last few days before deadline were consumed with marathon sessions at which a state mediator was present. The agreement contained these salient features.

The essential term of the contract is two years with a guarantee of 44 weeks in each year.

The weeks without employment will be covered by "supplemental insurance benefits" (a 50% contribution of each musician's salary by the management). This should provide an incentive for the Opera Association to find additional work.

We started the season with a base scale of \$385 a week for five or less performances and \$9 an hour for rehearsals. There will be a graduated increase of up to 11% on all money items for the term of the contract except per diem, which will remain at \$35 a day.

The success of the negotiations was largely due to the unsparing effort and creative analysis of our lawyer, I. Philip Sipser.

*Harold Elitzik
Metropolitan Opera Orchestra*

GROUP INSURANCE PROBE TO CONTINUE

Attempts to formulate some type of Life Insurance and Health Benefit plan for ICSOM orchestras are continuing. The problems accumulating necessary data are great and a meaningful program can not be presented to the organization by our actuarial consultants without further groundwork. Nevertheless, initial probes have turned up some figures which, while not firm, are encouraging enough so that ICSOM delegates expressed a desire to continue collection of facts.

Insurance group plans costs are less for groups over 100. Any plan that may be developed would need enrollment of perhaps 1200 to 1500 musicians. Loosely speaking, reduction in present orchestra premiums could range between 10% and 15%, or conversely, could result in 10% to 15% more coverage for the money now expended by management in the above areas. As an example, where orchestras do not presently have such coverage in their plans, dental and prescription drug benefits could conceivably be added at no additional expense to management.

What possibly may evolve is some type of program allowing for a selection of various plans or perhaps one in which there is an itemization of benefits for selection at a prescribed cost for each. These might be selected as one presently selects automobile insurance coverage, picking options as one wishes.

ICSOM orchestras are asked to cooperate to the fullest where questionnaires may be sent to them. Managements have only been partly responsive to requests for information. Since there will obviously be advantages to office personnel as well, and since involvement of a workable plan could result in some easing of pressure at the bargaining table, there would seem to be little reason for managers not to welcome success in the formulation of a meaningful group insurance program.

MONTREAL SIGNS TWO YEAR AGREEMENT

The Montreal Symphony Orchestra ended a two month dispute with its management which resulted in a strike totaling three weeks. A two year agreement was finally reached on December 7th and was ratified by the orchestra. Basic salary was increased from \$270 to \$314 for the 1975-76 season, a 12% increase, and to \$345 for the 1976-77 season, a 10% increase. Each musician will receive a \$44 across the board increase.

The settlement was mediated over the past two months and gives the music director authority in the composition of the orchestra when it performs outside of *Place des Arts*.

Five times a season management can schedule five concerts a week instead of four.

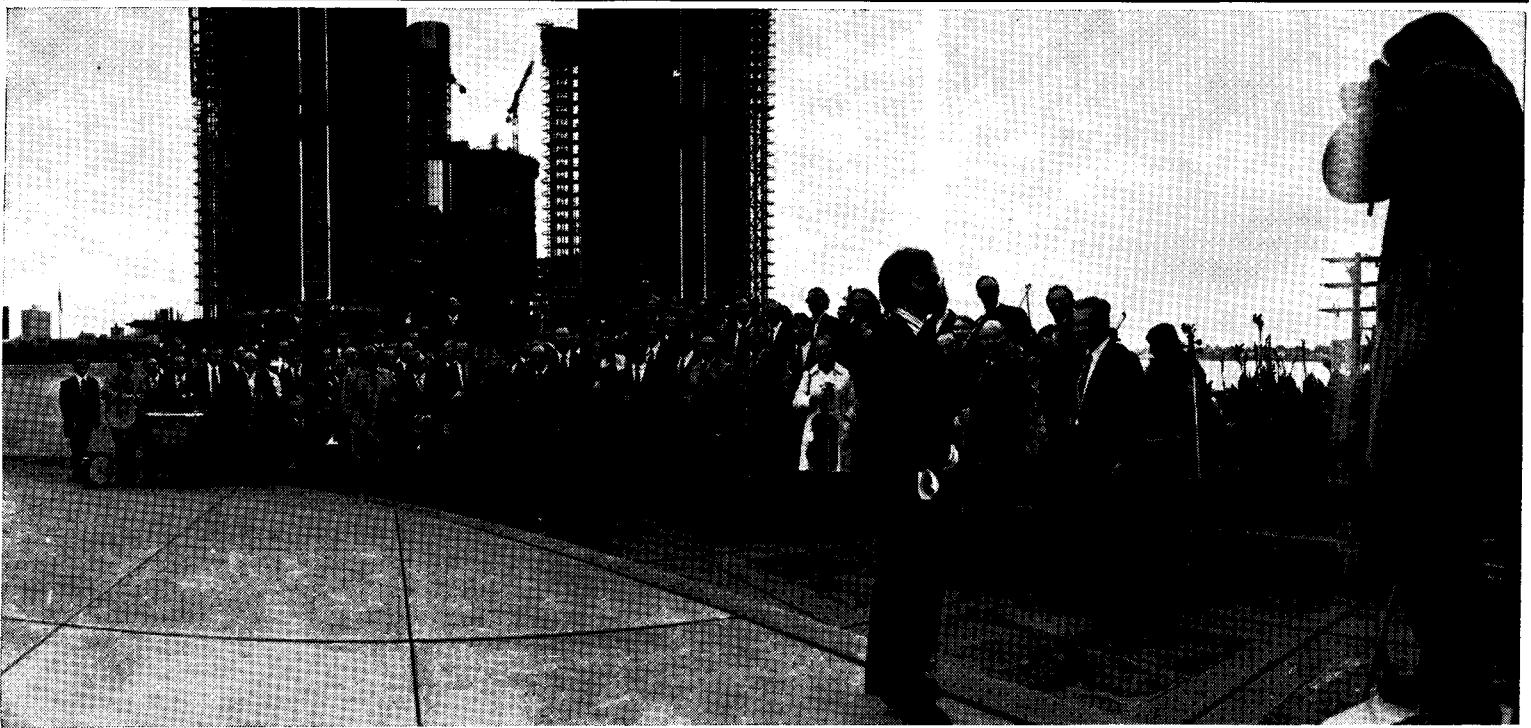
When performing an opera or oratorio, dress rehearsal and concerts can be of three hour duration provided no more than 20 hours a week are used. Overtime will be paid when more than three hours is needed or more than hours are expended in a week.

*Christy Slater
Montreal Symphony Orchestra*

POETRY CORNER

The Philip of Sipser's forensic
His acumen legal, is immensic
He scans all of the plans,
To the delight of his fans,
And the managements wax apprehensic.

*Ted Dreher
AFM Symphony Department*



The Detroit Symphony Orchestra—looking for its own renaissance. Pictured here on the Ford Auditorium Plaza, in front of Detroit's newly building Renaissance Center.

DETROIT'S NINE-WEEK LOCK-OUT ENDS

There was seemingly no end to extraordinary developments in the recent contract dispute between the musicians and the management of the Detroit Symphony Orchestra. At the beginning of the ninth week of the lockout there was no end in sight. It was then that the Honorable Coleman A. Young, Mayor of the city of Detroit, called the parties to his office and urged them to get bargaining and to get a settlement. He offered his offices and the assistance of his staff and the Labor Department of the city of Detroit.

There followed a twenty-three-hour bargaining session which ended at 10:00 A.M. on Thanksgiving Day with both sides agreed in principle. On Friday another nine hours reduced the points of agreement to a written summary, and the orchestra received its copies for the 72 hour consideration and discussion period outlined in Local 5 By-Laws. On Tuesday, December 2, the musicians voted 77 to 17 to accept the package and returned to work that afternoon. An outline of the major changes follows:

	Was	Now
Number of Weeks	51	52
Wages	\$15,555 (\$305)	1975-76—\$16,900 (\$325) (Corrected to \$13,975 because of 9-week lock-out.) 1976-77—\$17,940 (\$345) 1977-78—\$20,800 (\$400)
Guaranteed minimum number of players	90	96
Vacation, weeks	5	6, 7, and 7, with a guarantee of three weeks during summer.
Severance Pay	\$100/yr. service	\$200
Life Insurance	\$7,000	\$20,000
A. D. & D.	\$25,000	\$25,000
Long-Term Disability	None	1. 60% of salary to \$900 max. 2. Three-month waiting period. 3. Covered to age 65. Two-year own-occupation from end of elimination period. 4. Primary Social Security "offset" only.
Blue Cross-Blue-Shield ...	Major Medical Option I	Major Medical Option IV
Pension	\$300 or 1.2% with 10 years past service.	\$600 flat with 30 years past service at 1981. \$500 minimum now.

Move-Up Pay	None	\$7.50 per service to max. of \$22.50 per week for principal. \$5.00 per service to max. of \$15.00 per week for assistant.
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Move-Up Pay is for untitled players only. According to the terms of the new agreement titled players (and untitled players) receive "move-up pay" during split orchestra weeks according to the same rates with ceilings of \$47 and \$10 respectively.

	Was	Now
Guaranteed number of 5-day weeks	None	25 Minimum
Consecutive Two-Day Off Periods	None Guaranteed	12 Minimum
Overtime Pay	Time based upon individual salary	Time and one-half based upon individual salary.
Per Diem	\$25.00	\$33.00; \$35.00; \$37.00 Plus \$4.00 for major cities.

General Working Conditions	Four floating services Player conduct clause.	No floating services. Deleted. Increased pay and improved conditions for tours and run-outs.
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Non-renewal

AAA arbitration — an early warnings system with meetings, such as in Los Angeles — a fifteen-member committee (five principals and ten non-principals) of which 10 must vote to sustain non-renewal or it is invalid — should a Music Director move to non-renew a player a second time, after repeating the above procedure, it can go to an arbitrary panel of three musical experts plus safeguards frequency of renon-renewal.

Concessions: Service averaging with limitations.
Increased privileges for non-commercial broadcast and news announcement filming.

The ingredients of Detroit's successful conclusion were a unified orchestra, a hard-working committee, expert counsel, Leonard Leibowitz, and a cooperative union, Local No. 5, The Detroit Federation of Musicians, Merle Alvey, President.

Paul Ganson, *Chairman*,
The Detroit Symphony Orchestra Negotiating Committee