

Senza Sordino

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THE "MINORITY" MUSICIAN

An ICSOM Committee Report By Stanley Weinstein, New Orleans Symphony Orchestra

At the 1977 I.C.S.O.M. Conference in Cleveland a resolution was passed unanimously to create a committee to study means "to further the aspirations of performers who are members of minorities."

In passing this resolution the delegates were responding to one of the major social problems facing the arts and symphony orchestras. The problem was stated most clearly by Donal Henahan writing in the *New York Times*, August 28, 1977 ". the separation of blacks and whites in the arts has reached the point where it may be said that cultural apartheid exists in this promised land. Although the long-range effects of this division are likely to be devastating to the Arts in America, few of the people who control the arts seem concerned."

The work of the committee in addressing this problem was first to study the problem and then prepare recommendations to I.C.S.O.M. The findings of the study phase were as follows:

On the positive side -----

The Los Angeles, Honolulu, and Seattle Symphonies have their own training programs. (Nancy Griffin described the Los Angeles and Seattle programs in the April issue of *Senza Sordino*.)

Increasing numbers of orchestras are participating in the Music Assistance Fund Orchestral Fellowships, or have plans to do so. Several orchestras are associated with Youth Symphonies, which are a positive force in minority training, even though they may not have been specifically designed to be so.

Finally, we found that many individual communities have musical training programs that assist the poor and members of minorities.

Now to the negative side -----

At the 1977 Convention the I.C.S.O.M. representatives were asked two questions. The first question was, "Does your orchestra participate in a minority training program?" Six representatives answered yes, twenty-eight answered no. The second question was, "Do you know of a minority training program in your community?" Twelve representatives answered yes to this question, while twenty-two answered no, or didn't know the answer to the question.

It is clear from the responses of the I.C.S.O.M. representatives that the majority of orchestras do not have their own minority training program, nor are they working closely with the community resources working in this area. Furthermore, our efforts to uncover comprehensive information on minority music training led us to the conclusion that there is no single source of information in this field.

We find this an appalling state of affairs.

While we don't know of any definitive statistics on the number of blacks and other minority members in symphony orchestras, the best estimates are that, at most, only 2 to 3% of the members of symphony orchestras are blacks.

In a group the size of I.C.S.O.M., attitudes on any given problem will be as diverse as the number of people addressing the issue; however, those who speak to the need for action most often explain their motivation from one or two points of view. The first point of view is a direct response to the social-moral issue. The thought expressed might be paraphrased this way: "We live in a racist discriminatory society. As artists we must by our art and actions do everything possible to correct the wrongs that have been done."

The second point of view examines the probable consequences of the situation and deals with it on a purely pragmatic level. This second attitude might be paraphrased this way: "Symphonies are organizations that rely heavily on public funding, i.e., tax-deductible contributions and direct government grants. Our policies must be sensitive to the community's needs. We cannot continue as if there were no problem and still expect the support to continue."

A brief look at some sample statements from the press, government, and private sector will serve to underscore the validity of both points of view, the seriousness of the problem, and the need for action.

McGeorge Bundy, president of the Ford Foundation, writing in the November, 1977 issue of the *Atlantic* magazine stated: "You must target blacks and Hispanics and others in your recruiting; . . . If you wish to attract well-qualified candidates you must earn a reputation for real accessibility, you must become known as a place that accepts minorities in more than token numbers. You must spend time and money well beyond your normal standards in helping them survive and succeed. Precisely because it is not yet 'racially neutral' to be black in America, a racially neutral standard will not lead to equal opportunity for blacks."

Donal Henahan's *New York Times* article "Will 'Cultural Apartheid' Poison the Arts in America?" quoted earlier states: "What will it take do you suppose, to bring the reality of cultural apartheid into the open where it can be faced? A possibility is governmental intervention, which every sensible person in the arts should fear. It is well to remember that our great artistic establishments no longer are solely supported by the wealthy class, and no longer are their private preserves. In one form or another, governments now contribute a sizable share to every arts institution: even private contributions are tax-deductible and hence are borne to some extent by all taxpayers whether they know it or not. Why, then, is the rapidly hardening line between whites and blacks in the arts not being discussed candidly and openly by those who lead our major cultural institutions?"

While the resolution passed in 1977 uses the general phrase "members of minorities" clearly the intent of the resolution was to find ways of aiding "members of minorities" that are victimized by discrimination. In considering the recommendations of this committee, each orchestra must assess the needs of his own community. This is particularly true of those orchestras residing in location with large Hispanic-American populations. Any program, however, that does not recognize the needs of blacks will have failed to deal with the major social-moral issue. Mary F. Berry, Assistant Secretary for Education, Department of H.E.W. wrote on this point: "The disadvantaged position of Blacks stems from their having been denied legal rights during the years of slavery. I know of no other minority in this country that by law and Constitution was deliberately put in a position where it could not have access to equal opportunity."

In view of the information gathered, the committee prepared the following recommendations to I.C.S.O.M. and its member orchestras:

1. Continued and increased participation in the Music Assistance Fund Orchestral Fellowships.
2. Support and expand other existing programs: Education in

the arts is the right of all. Neither poverty nor social disadvantage should bar anyone from participation in the arts.

The support I.C.S.O.M. and its members could supply to existing agencies can be in several forms. For example:

a. Aid in the grants efforts of agencies working in minority training. As a requirement for funds agencies must demonstrate a need and a plan to meet the need. Strong letters of support from I.C.S.O.M. can help agencies establish that a need exists. Moreover, increased participation of I.C.S.O.M. members can help solve the problem.

b. Private teaching individual lessons.

c. Coaching sections of student orchestras.

3. Create programs in communities where none exist. This could be a largely volunteer effort, or funds can be sought to match the donated efforts of the musicians.

Each orchestra should have a meeting to discuss the format of their program. The plans could be modeled after Seattle, Los Angeles, or Honolulu with changes made to reflect the needs of the individual community.

Players might be asked to donate one hour a week to the training program.

Where possible local unions and I.C.S.O.M. can donate services and money to maximize the scope and effectiveness of the program.

The programs can be purely local ones or I.C.S.O.M. can undertake to create and administer model programs around the country using those orchestras that wish to participate.

Any program whether a national I.C.S.O.M. program or a purely local one will increase its chances of success if it follows these broad guidelines:

1. Maximum member input into the administration and planning of the program. "Member" in this suggestion refers to the individual musician who will be working closest to the program.

2. Maximum use of the existing community organizations, i.e., working closely with local boards of education, state and local arts councils, and other institutions working on minority issues.

3. Working with Symphony managements.

4. Establishing workable evaluation procedures to ensure the success of the individual students and the program in general.

5. Providing both quality individual lessons and valuable ensemble experience to students. This should include chamber music, student orchestras, and, as some students advance to professional levels, appropriate performance opportunities.

6. Specific training, seminars and practice in audition skills.

Five years ago Phillip Hart in his book *Orpheus in the New World*, The Symphony Orchestra as an American Cultural Institution, in the chapter on I.C.S.O.M. wrote: "Nor has I.C.S.O.M. involved itself in some of the more important, not strictly economic, issues facing orchestras in general. One can read a large file of *Senza Sordino* and find no mention of the problem of the black musicians, of the need for orchestras to diversify their services, of the inadequacies of general music education, or of the role of the professional musician in modern urban society."

While we realize that the recommendations and suggestions will call for some sacrifice on the part of individual musicians and will naturally require some discussion, we feel strongly that the time for action and leadership is overdue, and, therefore, hope that some of these programs can be expanded or put into effect this year.

NEW ICSOM OFFICERS ELECTED

Symphony musicians elected to office at the recent conference were: Irving Segall, Philadelphia Symphony Orchestra, Chairman; Fred Zenone, National Symphony Orchestra, Vice-Chairman; Stan Dombrowski, Pittsburgh Symphony Orchestra, Secretary; John Palanchian, New York City Opera, Treasurer; Henry Shaw, Cincinnati Symphony Orchestra, Editor, *Senza Sordino*.

Brad Buckley, St. Louis Symphony Orchestra, was elected as Southern Area Chairman to fill an unexpired term. David Angus, Rochester Philharmonic, was elected Eastern Area Chairman to fill an unexpired term.

SAN DIEGO HOSTS ICSOM CONFERENCE

It was an impressive conference from the time John Adamo, President of San Diego, Local 325 greeted the conference until its adjournment five days later. The immense amount of work which consumed everyone can only be capsulized here, with the hope that a comprehensive report of all events, motions and resolutions will be made to each orchestra by its delegate. Among guests at the conference were Vic Fuentealba, president of the A.F. of M.; Dave Winstein, newly elected vice-president of the A.F. of M.; Ted Dreher, assistant to the president in charge of the A.F. of M. Symphony Dept.; Max Herman, president of Local 47, Los Angeles, and member of the A.F. of M. Executive Board; Lou Naumann, president of Local 4, St. Louis and Mike Wall, Vancouver Symphony, representing the O.S.C.O.M. Conference.

After the perfunctory reports of I.C.S.O.M. officers were disposed of, a very comprehensive report by Stan Weinstein, New Orleans, chairman of the Minority Musician Committee was impressive and worthy of reprint on another page of this issue.

The most emotional issue on the floor was the discussion on Special Sessions (as they apply to recordings). This subject will be thoroughly aired in the coming issues of *Senza Sordino* as symphony orchestra members eventually will be asked for their input on the subject prior to the next A.F. of M.-Recording Industry negotiation.

The impact of the recently passed Age Discrimination Employment Act upon symphony orchestra musicians was addressed to by Phil Siper, I.C.S.O.M. counsel. An article on this subject is being prepared for our readers.

It was reported that in Kansas City there were plans entertained to seat university students in the orchestra as part of an "intern training plan." A thorough discussion of such a policy resulted in the following resolution:

Be it resolved that I.C.S.O.M. take the strongest possible stand in opposition to any Intern Plan which allows students, graduate students or any non-contract musician to be hired or chosen for performance in a manner inconsistent with the symphony's contract or permits any musician to be paid at a rate below the symphony scale.

Be it further resolved that I.C.S.O.M. urge all local unions and the A.F. of M. to use every possible means to prohibit any such program.

The resolution was not intended to reflect on the practice of one time concerts with school students as a community function.

The workshop format was again successful. Negotiation Technique; Pension Plans; Orchestra Committee Administration and Working Conditions and Job Dissatisfaction were subjects treated in this manner. While these subjects seem to be discussed perennially, and for many become "old hat," their importance can not be underestimated since new orchestras are constantly joining the ranks of I.C.S.O.M. and new committee persons are always appearing and entering into the discussions. The learning process in the case of these subjects must continually be open ended. This year there were nine delegates at the conference for the first time.

The Kennedy Center Opera Orchestra was received as a new member orchestra.

One of the most satisfying features of the conference was the extent to which the San Diego symphony musicians attended conference meetings. Although the invitation to attend meetings is always open to our colleagues in each host city, the turnout is generally disappointing. We wish again to thank Glen Campbell and our San Diegan hosts, the musicians of the San Diego Symphony Orchestra, for making our stay an enjoyable one. We also wish to thank Max Herman and Local 47, Los Angeles for hosting a pleasant Tuesday evening.

The following resolution was read into the minutes of the Conference:

Whereas, after many years of service to the cause of symphony and opera musicians Robert Maisel has decided to step aside so that in his own words, "others will have the opportunity to represent and work for the betterment of symphony and opera musicians,"

be it resolved that the I.C.S.O.M. dedicate the 1978 Conference to Robert Maisel in grateful recognition to his many years of service to our common cause.

Our summer work completed, we will focus on Minneapolis for the 1979 I.C.S.O.M. Conference.

VIC FUENTEALBA ADDRESSES CONFERENCE

Principal speaker at the ICSOM Conference was Victor Fuentealba, newly elected president of the American Federation of Musicians. Vic is no stranger to many of us as he served for many years as the representative of former president Hal Davis at various ICSOM conferences. We remember him as congenial and helpful and the warm welcome accorded him by this year's delegates was not unexpected.

He impressed with his forthrightness and candor and an expressed desire to continue the positive relationship which has grown between the International Executive Board of the A.F. of M. and ICSOM. Vic pledged to work hand in hand with ICSOM on matters which affect us and he complimented the organization for its role in achieving better working conditions for symphony musicians.

He laid before us a broad spectrum of impending legislation with a plea that orchestra musicians aid in the fight to get the legislation passed. Specific mention was made of H.R. 6063, Performer's Rights legislation which would require broadcasting stations to put into a fund an amount each year which would be distributed to musicians and other performers, as well as to record companies whose records are played on radio. Presently the National Association of Broadcasters is the only group resisting the legislation. Congressmen Santini of Nevada and Ertel of Pennsylvania are committeemen who support the N.A.B. position. We were asked to generate support for H.R. 6063.

Vic outlined efforts to exert pressure to eliminate the Lea Act from the Federal Communication Act which is presently being revised by a congressional committee. Repeal of the Lea Act, it is hoped, would provide more employment for musicians on radio and would more easily allow the A.F. of M., during negotiation, to put restrictions on the use of phonograph records on radio and television.

THE SPECIAL SESSION CLAUSE

Several years ago it came to the attention of I.C.S.O.M. orchestras that Special Session (recording) clauses were being written into the contracts of a few major symphony orchestras. Such a clause permits the recording of symphonic works utilizing less than the full complement of contracted players in the symphony and paying only those musicians doing the recording. It is contrary to the A.F. of M. Phonograph Record Labor Agreement which requires, in connection with the production of phonograph records recorded by symphony orchestras, *that all members of the symphony orchestra, whether called to the engagement or not, shall be paid for at least the first two hours of the basic session and shall not be called or required to attend if they are not scheduled to play.*

In March a directive to all symphony associations having master contracts with A. F. of M. locals, was sent by President Fuentealba requiring adherence to the recording agreement. This was the result of consultation between the ICSOM Electronic Media Committee and Mr. Fuentealba's office. The Committee was responding to a motion passed at the 1977 ICSOM Conference without a dissenting vote by a concerned body of delegates who opposed the concept of a clause that did not guarantee all members of an orchestra at least two hours pay for any recording session. It was felt urgent that the testing of the Special Session clause in various orchestras be halted at once. The prompt action taken by Mr. Fuentealba was commendable.

PITTSBURGH REACHES AGREEMENT

On August 20th 1978, members of the Pittsburgh Symphony voted 86 to 4 to accept a new three year master contract. The agreement was negotiated for us by Herbert Osgood, President of Local 60-471, with the able assistance of I. Philip Sipser, Sid Kaplan, Manager of Operations, represented the Pittsburgh Symphony Society along with Management lawyers William Billock and Jim Wilkinson. The Orchestra Committee—Rovin Adelstein, Thomas Fay, David Gillis, James Gorton, Charlotta Ross, Lauren Scott, Gerald Unger, and Arie Wenger—was present at all negotiating sessions. Thanks are due to both sides for the thoroughly professional and cordial climate maintained throughout the meetings.

Below are summarized the major changes and improvements.

Salary

1978-79—\$430 (min.) plus \$20. per week for Electronic Media.
 1979-80—\$480 (min.) plus \$10. per week for Electronic Media.
 1980-81—\$520 (min.) No Electronic Media Guarantee.

Per Diem

Single rooms for all players at no cost plus the following per diem:
 '78-'79—\$24. '79-'80—\$25.50 '80-'81—\$28.

Benefits

First year—A \$5000 increase in Life Insurance (to \$25,000), and six weeks maternity leave.

Second year—The Blue Cross Basic Dental Plan (Family Plan).

Third year—A.D. and D. Insurance increased to \$15,000. An increase to \$50,000 in benefits in the event death is directly related to the musician's duties.

Removal of maximum on Major Medical payments.

Pension

First year—\$7500. at age 65

Second year—\$7500. at age 65

Third year—\$9000. at age 60

For retirements occurring during the first two years of this agreement, the benefits being paid to such retirees shall be increased by \$1500. when the third year retirees commence receiving pension.

Actuarial reductions for early retirement shall be 5% per year.

Participants will become 50% vested after 5 years and 100% vested after 10 years.

Foreign Tour Agreement

—No departure on day of a service unless musicians agree.

—No services scheduled for at least 36 hours after arrival in foreign city or upon return to Pittsburgh.

—Five concerts and two, 1-hour rehearsals in all weeks of travel.

—When the Orchestra is in the same hotel six consecutive nights, there may be seven services in that week, which includes 2½ hour rehearsals. Such a week shall be termed a Foreign Festival Week and may not occur in the first week after departure from Pittsburgh without the consent of the musicians.

—No more than seven consecutive days of services or travel.

—Lodging on the same basis as domestic, except that in the event musicians are forced to double because of a lack of single room space, the Society agrees to pay the difference between the double and single room rates.

—Per diem will be agreed to at least 3 months in advance, and in the event the parties cannot agree, the matter will be immediately appealed to expedited arbitration.

—Each musician will be given one day's per diem in the local currency of the country upon arrival in that country.

David Gillis, Chairman
 Pittsburgh Symphony
 Orchestra Committee

PHILADELPHIA'S NEW CONTRACT NETS LARGEST INCREASE OVER THREE YEARS

On September 19th members of the Philadelphia Orchestra ratified a three year contract by a vote of 54 to 47. Members on the orchestra negotiating committee were Frank Saam, chairman; Frank Kaderabek; Larry Grika; James Fawcett and Anthony Gigliotti. The most significant features of the new contract are as follows:

Wages: 1st year—\$480 (\$60 increase)
 2nd year \$510 (\$30 increase)
 3rd year \$540 (first six months) \$30 increase
 \$560 (second six months) \$20 increase

Total increase, \$140 over three years.

Pension: Annual benefit will be increased to \$375 for each year of service. Pension is calculated by multiplying \$375 times the number of years of service. Commencing with the 78-79 season a member who has completed thirty or more years of service will have his annual pension increased by \$375 for each additional year of service through age 66 and up to a total maximum of 36 years of service for a maximum annual pension of \$13,500.

Vacation: In the 1980-81 season there will be an additional week of vacation, for a total of eight weeks of vacation.

Welfare: Coverage for students and children living at home, between the ages of 19 and 23, is provided for. The contract also provides for prosthetics and orthodontic coverage in the Dental Plan (we already have periodontia).

The Association to pay for Blue Cross, Blue Shield Special and Special Major Medical for all members who retire on or after Sept. 1978 and who are over 65. Life Insurance increased to \$30,000 with double indemnity.

Electronic Guarantee: \$1,500 guarantee for recording only. No other media is included in the guarantee. This is in addition to wages.

Per Diem for Domestic Tours: Per diem will be the IRS Maximum for the city in question. The minimum will be \$44.

Personnel Manager: The Association agrees to remove the personnel manager from the Trade Agreement.

There were also some changes in tour conditions and the establishing of a tour committee. We will also establish a string revolving and rotation system on a one year experimental basis, which will be voluntary for existing members.

There was outstanding cooperation from Local 77 and we hereby extend our thanks publicly to our counsellors, Phil Sipser and Len Leibowitz, without whom none of this would have been possible.

Irving Segall,
 Philadelphia Symphony Orchestra

LOST AND FOUND DEPARTMENT

Due to the many changes in editors of *Senza Sordino* over the years, inadvertently several issues were not placed in the I.C.S.O.M. archives. They are Vol. II, No. 3; Vol. III, No. 3; Vol. VII, No. 4 and Vol. VIII, No. 6.

Perhaps one of our readers has saved all of his *Senza Sordino* issues. We would appreciate knowing of the existence of any of the four issues referred to above, and, of course, having them duplicated for our records. Kindly write to Henry Shaw, 1577 Elizabeth Pl., Cincinnati, Ohio, 45237 if you can help in this respect.

Due to increased production costs, private subscription rates for *Senza Sordino* will rise, effective with this issue.

Yearly rate for A.F. of M. members will be \$4.00.

Yearly rate for non-A.F. of M. members will be \$7.00.

This marks the first increase in subscription rates in fifteen years.

WHAT'S HAPPENING DEPARTMENT

A.F. of M. Annual Convention

In mid-June almost 1000 delegates from 504 local unions in the United States and Canada gathered to elect national officers, to repair and finalize inconsistencies or inadequacies in the Federation By-Laws, and to consider major policy changes affecting the livelihood of Federation musicians.

President Victor Fuentealba urged the need for willingness to change patterns and regulations to streamline the Federation, to mold it to the needs of the contemporary music business scene.

The Convention's work is accomplished in a highly organized pattern of Committee analysis of more than 70 recommendations and resolutions. These changes in policy or By-Laws are referred to the delegation for decision, using one of several voting procedures, after a favorable or unfavorable recommendation from the Committee that had studied it. Floor discussion is frank, sometimes extremely controversial, and one senses the tenacious loyalty of delegates to the welfare of his local union within the framework of the mother organization.

Resolutions relating to the symphony business are few but not necessarily insignificant: there would appear to be some concern about the right of jurisdiction among local unions as we experience the increase in orchestral touring in this country, although no action was taken at this Convention. One resolution enacted, relating to Article 22, simply clarified the employment position of transfer members in symphony orchestras.

The process was fascinating to observe; the accomplishment of policy-making and detail within a four-day period was vast; almost overwhelming.

Melanie Burrell
 A.F. of M. Convention
 ICSOM representative

BULLETIN—

The Baltimore Symphony Orchestra has ratified a three year contract.

At printing deadline, the National Symphony Orchestra was on strike. Details of both orchestra negotiations will appear in the December issue of *Senza Sordino*.

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