

Senza Sordino

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AGREEMENT IN CHICAGO AFTER A ONE WEEK STRIKE

After weeks of talks, a fifteen hour bargaining session failed to bring agreement on a new collective bargaining contract before a deadline dictated by the end of the old contract, arrived. After a one week work stoppage, during which five concerts of a pre-season downstate Illinois tour were cancelled, an eight hour negotiating session finally hammered out the details of a new three year agreement on Sunday, Sept. 23. The agreement was ratified by secret ballot two days later by a 90-3 vote.

Earlier in the negotiations, we had unconditionally agreed to perform a special concert in Chicago's Holy Name Cathedral for Pope John Paul II on his visit to Chicago, Oct. 5.

Last summer, a contingency committee had been formed to coordinate activities and seek employment opportunities for the orchestra in the event of a prolonged work stoppage. The committee set up a telephone hot-line that members could call to learn the latest news from the orchestra's negotiating team. A recorded message gave members an up to the moment status report that was updated at least once daily as the talks entered the last week of the expiring contract. More on this committee's activities later.

The union negotiating team consisted of five musicians from the Chicago Symphony Orchestra Members' Committee under the chairmanship of timpanist Don Koss, Local 10-208 President Nick Bliss, Vice President Hal Dessent and union attorney Michael C. Greenfield. The management team consisted of General Manager John S. Edwards, Manager Paul Chummers, Director of Finance and Administration William Rahe, Artistic Administrator Peter Jonas and attorney Stuart Bernstein.

Provisions of the new agreement are as follows:

Term — 3 years, 79-80, 80-81, and 81-82

Wages — Up \$50 per week each season across the board to \$550, \$600 and \$650

Pension — Up from \$9,000 per year to \$12,000 after 30 years service at age 60, or 35 years irrespective of age

Experience Increment — \$1 per week per year of service in 5 year segments up to \$25 beginning in the 3rd year

Insurance Benefits — Up from \$35,000 life to \$40,000, \$45,000 and \$50,000, double for AD & D, triple for common carrier death

All weeks optional

Rehearsal Intermission — Equal to 5 minutes per ½ hour

Rehearsal Limitation — 2½ hours except when a rehearsal is 2nd service of day, it is then limited to 2 hours

Domestic Per Diem — Up from \$25 to \$35, single hotel room provided

Improvements in Health & Welfare Package

Improvements in pension benefits for surviving spouses and early retirees

Severance Benefits — Tripled to a maximum of \$30,000

The hardest fought issues, aside from the economic ones, were management's proposals for greater "utilization" and "productivity" from the orchestra. We successfully argued that these were now at their practical limits if the orchestra's quality is not to suffer.

While there is no electronic media guarantees, syndicated radio, recording and TV fees have traditionally provided us with a substantial annual income.

The contingency committee has also arranged for a "Pops" concert to be played in an enclosed regional shopping mall near Chicago under our own auspices. Management has granted us the right to use the name "Chicago Symphony Orchestra," which is a registered service mark, for this concert. Proceeds will bolster our Musicians' Emergency Relief Fund substantially. The last time we played this shopping center, the concert drew 40,000 people.

We were grateful to be able to conclude these negotiations without having to resort to benefits from the AFM Symphony-Opera Strike Fund. This was made possible in large measure by the close and full support provided us by the Chicago Federation of Musicians, Local 10-208, AFM and their brilliant attorney.

Sam Denov
ICSOM delegate

ST. LOUIS STRIKE ENDS

Recent contract settlements in the Oklahoma, New York Philharmonic, New York City Opera, Minnesota, Seattle and St. Louis orchestras will be detailed in the December issue of *Senza Sordino* or as reports arrive.

The end of a seven week strike in St. Louis was announced as we were going to press. The first eight weeks of the season had already been cancelled, however it was announced that one week will be restored. The only details available at this moment pertain to the wage settlement. It was announced that there was a \$130 increase over a period of three years; \$40 the first year; \$40 the second year and \$50 the third year of the contract. Last season weekly minimum, including \$30 E.M.G. was \$420. This will increase from \$460 this year to \$550 the last year of the contract, including \$40 E.M.G.

Strike benefits were received by the St. Louis members and \$9000 was made available to them from the ICSOM Emergency Relief Fund. The settlement ends the round of ICSOM orchestra negotiations which took place in late summer and fall.

MINORITY PROGRAMS DISCUSSED

During the 1979 ICSOM Conference, the Minnesota Orchestra invited nine delegates to a luncheon meeting. The purpose of the meeting was to hear from the players themselves how their orchestras' minority affirmative action programs were organized, how they functioned, and to discuss ways and means to insure that trainees have a good experience during the time spent with an orchestra. The Minnesota Orchestra is joining the Fellowship Holder Program.

ICSOM Delegates participating in the meeting were:

Warren Little	Atlanta Symphony
Catherine Compton	Detroit Symphony
Olive Rhodes	Indianapolis Symphony
Gertrude Phalp	Kansas City Philharmonic
Irving Bush	Los Angeles Philharmonic
Gerald Nelson	North Carolina Symphony
Donald Whyte	New York Philharmonic
Lauren Scott	Pittsburgh Symphony
David Angus	Rochester Philharmonic.

As expected, delegates reported successes, non-successes, and considerable room for improvement. The two Fellowship Holders who have trained with the New York Philharmonic are now playing in major orchestras, and it has been a happy experience for all concerned. Two participants in the Los Angeles Philharmonic's own minority training program have also been engaged by major orchestras.

One orchestra's 1978-1979 Fellowship Holder was runner-up in its final auditions for a vacancy. The same orchestra had a Fellowship Holder who quit the program after a few weeks — orchestra and player equally dissatisfied.

Delegates stressed that all participants — management, players, and trainees — understand their situation, privileges, and responsibilities. Two orchestras had conflicts when Fellowship Holders were used in situations that could be construed as replacing regular or regular substitute players. Orchestra members strongly objected, and ICSOM was called on to help resolve the problems. One orchestra set up its own program without adequately consulting with its players. The trainee apparently did not understand his position either and was very upset when he did not place in the finals of the audition for a position in the orchestra.

Some delegates reported pressure from their managements for their players to accept Fellowship Holders whose qualifications were doubtful at the time of audition. These orchestras are in cities with substantial black populations, and managements feel that orchestra growth and funding greatly depend on the good will of the black community and elected officials. While that is true in many cities, it was pointed out that that kind of thinking is very offensive to blacks.

Everyone felt that a great effort should be made to make contact with young students in junior and senior high schools. Guidance and assistance could be given those who show talent and interest. Delegates wondered if there could be better communication between their orchestras and the Music Assistance — Fellowship headquarters. Screening of Fellowship Holder candidates, who make trips to all parts of the country for auditions, could be improved. It was suggested that an orchestra could serve in the screening process by having its players listen to candidates living in its home area, advise them, and possibly made judgments as to which rank of orchestras would accept them as Fellowship Holders.

An orchestra should be careful about duplicating educational efforts in its community or region. Those wishing to establish

programs would do well to contact the Los Angeles Philharmonic, which probably has the most organized and developed minority training program in the United States. The program has a full-time director (black) and part-time assistant. The Los Angeles Philharmonic has a 12-page paper outlining the table of organization, methods of operation, and statistics which could be a valuable guide for developing a new program or enhancing one already operating. For further information, contact:

Mr. Joe Westmoreland
Los Angeles Philharmonic
135 Grand Avenue
Los Angeles, California 90012
(Telephone: 213-972-7200)

Kirke Walker
Minnesota Symphony Orch.

NIKISCH ON MUSICIAN INDIVIDUALITY

The quotation below is attributed to Arthur Nikisch, famous conductor of the Gewandhaus Orchestra, Berlin Philharmonic and Boston Symphony Orchestra. It appeared in the February, 1912 issue of *The Violinist*.

"As every artist represents an individuality, how is one to reconcile the various points of view of the artists, often conflicting with that of the conductor, in the course of the rehearsal? To accomplish that is the real secret of the conductor's success. Here innumerable factors must work together: Magnetism, power of suggestion, experience of life, the way one comes into contact with the performers, powers of persuasion and even humor. One must understand the members of the orchestra. Difficult as this task may appear, the experienced conductor has his sure way of accomplishing it. Each instrumental group must be handled differently. But it is not at all necessary to know the artists personally. As the calling makes the man, so the instrument played upon makes the musician. The most sensitive and 'touchy,' for example, are the oboists and the fagottists, and that is easily explained. These gentlemen have to blow upon a thin pipe with the chest pumped full of air, and then they slowly and carefully give out the breath. That causes a rush of blood to the brain and produces nervousness. Therefore they must be fondled, so to speak. With the gentlemen who play basses and the big wind instruments it is quite a different matter. From their instruments they derive healthy strength, peacefulness, gemuthlichkeit. They can stand a good deal from the conductor. Now the clarinet player inclines to sentimentality, and must be spoken to in a gentle way, or, so as not to disturb his mental equilibrium, humorously. If one has a capacity for researches of that sort, one recognizes that the character of the individual musician may be traced back to mechanical causes, whose effects are so uniform and inevitable that one seldom makes a mistake in handling the artists. The conductor must, in a way, have an entire orchestra on the tip of his tongue, play to each artist a different instrument — and then his purpose is attained. His tactics succeed perfectly when every artist is made to believe that the latter's original ideas are adhered to, whereas, in fact, he is in full accord with the interpretation of the conductor."

BON VOYAGE, DSO

At the end of October the Detroit Symphony will leave for a tour of Europe which will extend from October 28th to December 1st. The itinerary, subject to change takes them to Barcelona, Madrid, Mannheim, Stuttgart, Brussels, Bonn, Hannover, Frankfurt, Paris, Munich, Berlin, Braunschweig, Dusseldorf, London, Stockholm, Uppsala, Oslo, Sandefjord, Bergen, Geneva, Zurich, Lausanne and Basel.

ICSOM MEETS IN MINNEAPOLIS

Another ICSOM Conference has ended, this one in Minneapolis. Five days of note taking; endless shop talk over meals. It is unfortunate that there is no vicarious way to transmit the enthusiasm that is exhibited here to the troops back home. It's like telling a friend about a great movie you saw and encountering a blank stare.

There is ample evidence that in spite of organizational problems that we live with from year to year, *ICSOM is alive and well and living in forty eight cities*. The latest is Salt Lake City, as the Utah Symphony Orchestra has joined the swelling ranks. We welcome *her* into our *fraternity*, a way of putting it to satisfy the more sensitive of both sexes in that orchestra.

Although there were many familiar faces present, there was an especially refreshing look to the conclave contributed by better than *half* of the delegates who were attending an ICSOM Conference for the first time. That fact emphasizes the importance of the basic workshops on Pensions, Negotiation Techniques, Tours, Audition Procedures, etc. In all orchestras the march of time accounts for producing new committee members who are getting their feet wet in that capacity for the first time. What he or she gets at the Conference is a five day crash course on the importance of orchestra interrelationships and the value of orchestra intercommunication. It is the realization of the need for each other here that is inescapable and which makes ICSOM endure. The activities of the day and the contents of the agenda represents a phase of our professional life that strikes a resonant chord in the minds of our membership. All understand it to be basic to our activities as artists — the need to make a living and the necessity to become involved in local issues and decisions that affect our pocketbook, our playing and our self respect (Gunther Schuller notwithstanding).

The Conference was addressed by Bob Bigelow, president of Local #73. He in turn introduced Martin Sabo, U.S. Congressman from Minnesota. Ted Dreher, A.F. of M. Symphony Department was present as was Bob Jones, now a member of the International Executive Board. Eddy Bayens, Edmonton observed the Conference for the Symphony Department of the Canadian Conference and Nick Kilburn, Toronto, Chairman of OCSM also was present. Guest speaker was Bruce Lehman, Chief Counsel for House Subcommittee on Courts, Civil Liberties and the Administration of Justice. He spoke on the Performance Copyright Bill, H.R. 997, which if it became law would insure musicians the rights to 50% or royalties defined by the bill. Royalties would be paid by broadcasters on recordings used by their stations.

One of the most astute decisions made by the ICSOM Executive Board this year was to agree to the addition of a research assistant working out of our legal counsel's office. She is Jill Hanson, a law student and one reason she is so nice to have around is that she is prettier than either Len Liebowitz or Phil Sipser. In addition she is turning out some valuable material in the form of comparison studies of various phases of our bargaining agreements and is compiling data that will eventually serve as a historical review of ICSOM. The services she provides offers some encouraging prospects in the days ahead.

Our success is causing a vexing problem; how to cope with an increasing number of orchestras seeking membership. We are a volunteer organization and while it is one of strengths, lack of an administrative staff taxes our ability to service properly our constituent orchestras. Since 1972 alone, fourteen orchestras have joined ICSOM. The question of criteria for membership is becoming an issue for serious discussion.

Conductor evaluation procedures were discussed. They included the matter of procedure for dissemination of data when requested; confidentiality of evaluation results; legal protection. Delegates were reminded of the seriousness of the entire evaluation process and were urged to convey the message to their orchestras.

The issue getting the most attention in the Major Orchestra Caucus was the impending Phonograph Record negotiations which are to begin on October 15th. There was lengthy discussion on the subject of Special Sessions, a subject which was viewed as anathema in Minneapolis. In many facets of the media field, decisions made by one orchestra quickly affects other orchestras as they go to the bargaining table. This is not so in the case of recordings because of the National Phonograph Record Labor Agreement. We aim to protect our interests here.

The Regional Orchestra Caucus raised concerns of orchestras trying to pass from part time status to full time status. This is not easily accomplished. Also discussed was the pressure brought to bear on orchestra members to provide free recordings and tapes. Orchestras were encouraged to establish by contract some system of payment for reproduction of concerts. The problem of providing free tapes is a pervasive one. It plagues orchestras large and small.

The report on the Conference would not be complete without referring to the excellent work done by Charlie Schlueter and Kirke Walker to make our stay in Minneapolis a pleasant one. We also wish to thank Bob Bigelow and Local #73 for their gracious hospitality.

DALLAS SIGNS ONE YEAR PACT

The Dallas Symphony orchestra has ratified a one year contract. The vote was taken on September 4th and the proposal was passed by more than a $\frac{2}{3}$ majority. Prime consideration for accepting a one year contract was the reality of a very large deficit last year. A new manager and increased audiences which are already apparent promise to make our next venture to the bargaining table more promising for the players of the Dallas Symphony Orchestra.

Salary scale was increased from \$351 a week plus a \$10. E.M.G. to \$390 a week plus a \$10 E.M.G. for the 1979-1980 season. The \$400 a week salary is an increase of \$39 per week.

New features in the contract include a long term disability insurance plan as well as accidental death and dismemberment insurance (\$20,000).

Seniority benefits remain the same with the stipulation that amounts of \$5 after 10 years of service; \$10 after 15 years and \$15 after 20 years will be paid across the board and will be specified in individual contracts as appropriate.

For the 1979-80 season, tour and runout meal allowance will be \$16.25 per day plus \$12 for incidentals.

Sick leave will be extended in the case of serious illness or accident up to six months at which time the long term disability plan will take over.

The disability clause reads: *Each musician will be provided Long-term Disability coverage to pay 60% of salary less amounts paid from other disability income sources, upon the 181st day of disability. Up to two years of payment will be made for disabilities from the musician's present occupation with successive years of benefits based on disability from any occupation for which the musician may be qualified by education, training and experience, up to a maximum of five years.*

Life insurance has been increased from \$15,000 to \$20,000.

Betty Patterson Girko
Dallas Symphony Orchestra

ORCHESTRA NEWS FROM ABROAD

HONG KONG

The big news on the foreign orchestra front this summer were the events which transpired in Hong Kong. Mr. Ling Tung, recently hired as the Hong Kong Philharmonic's new conductor shocked the island's cultural community by firing 25% of the players of the orchestra including the entire clarinet and bassoon section. Not only were the musicians dismayed but apparently the press and community members as well. One editorial refers to the firings as "The Massacre of an Orchestra." Another refers to Ling Tung as a "conductor run amok."

At the very time that orchestra members were being told by their manager not to be concerned, Ling Tung was recruiting musicians while in the U.S. Many of the fired musicians are in fact U.S. professionals. Protests were received by both the A.F. of M. and the British counterpart, B.M.U. Ted Dreher, addressing the ICSOM Conference stated that no advertising will be accepted by the INTERNATIONAL MUSICIAN from the Hong Kong management and that contracts offered by that orchestra will not be approved by the A.F. of M. Symphony Department pending discussion of that situation with orchestra representatives.

GREECE

Word has been received from the FIM (Federation Internationale des Musiciens), a conglomerate of many European musician unions and guilds that the National Orchestra of Athens and the Radio Symphony Orchestra of Athens are being dissolved. The transfer of the retirement funds into the governmental national old-age insurance and the consequent loss of the advantages for the musicians, could not be prevented.

Mr. Leuzinger, secretary of FIM states: "The policy followed by the government does not only destroy the present music culture of the country, but its musical life — as it should be taken for granted in any civilized nation — will be paralyzed for years."

The Executive Committee of the Panhellenic Musical Association had asked the FIM Secretariat to request all the musicians' unions, affiliated and associated with FIM, that their members do not accept any engagements for Greece, including those for the Festival of Athens.

LETTER TO THE EDITOR

Dear Friends:

In a recent edition of SENZA SORDINO an article appeared which gave details of the Seattle Symphony settlement. While we all rejoice when resolutions are reported, there was something which bothered a number of us in Detroit, namely, that it was the first time that any of us could recall the use of the term "Sideman" to designate a non-principal symphony player. Perhaps this usage is more common in various parts of the U.S., but in Detroit, in past years, it has been used in a pejorative and demeaning sense.

Although bargaining attitudes have been greatly advanced in the Detroit scene, there was a time not too long ago when we would regularly hear something such as: "Who are you to offer an opinion? You are nothing but a sideman." And, of course, we know that this term originated in the jazz and commercial field of music.

Therefore, I would like to suggest that we make an attempt to avoid the use of this divergent term and also discourage its use by the honorable opponents with whom we deal.

With the hope that this observation may prove to be of some value, I remain

Sincerely yours,
Brian Schweickhardt

GRANT PARK COMMITTEE HELPS CHOOSE NEW MANAGER

The Grant Park Orchestra is unique among ICSOM orchestras in that it negotiates with a political entity, the Chicago Park District, their employers. In January, Robert Wilkins, the manager of the orchestra resigned. The Committee of the Grant Park Orchestra seized this opportunity to present a case for its view that the Orchestra Committee's input in the selection of a successor was essential. We developed a set of criteria for what we wanted in a new manager, sold it to the Park District and succeeded in obtaining meetings with their officials.

The Committee was permitted to question applicants, discuss them with the Park management and have a full voice at every level of the hiring process — even in the final decision.

We are in the process of formalizing this involvement with the idea of including it in our contract.

Kathy Lund,
Grant Park Orch. ICSOM delegate

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