

Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME XXIV



OCTOBER, 1980 — NO. 1

TURBULENCE IN PORTLAND

MT. ST. HELENS SIMMERS, ORCHESTRA DELEGATES BOIL

by Henry Shaw

The 1980 ICSOM convention is now history. It will be remembered for two issues which dominated floor time and accounted for a slightly reduced agenda.

The first issue was the *Amended Recommendation No. 1* which concerns itself with the 1% Federation work dues passed at the A.F. of M. convention in June. At issue was not only the ½% dues to the Federation but especially the ½% "piggy back" to be re-routed to the Locals. Although legal, it was soundly condemned as a practice and prompted a blistering attack on the A.F. of M:

Considering that an orchestra musician earning a \$25,000 yearly minimum wage and paying a 3% work dues will be faced with the burden of coughing up \$750 a year and an increasing amount as his earnings escalate, one should not be surprised at the reaction. In addition, since Federation law takes precedent over Local law, Locals like Seattle, where there is a ceiling on the amount of work dues paid by a musician, now find their local legislation preempted and ineffective.

The legality of Amended Recommendation No. 1 is an accomplished fact and hours of meeting time and Executive Board sessions were spent struggling with this reality while plans to minimize the effect of this piece of legislation was developed. The strategies of withdrawal from the Federation, return to our former non-conference status and a work dues strike were flawed in one way or another, if not incapable of being carried out, in the view of most delegates.

Vic Fuentealba, A.F. of M. president, was present to paint a picture of an A.F. of M. beset by financial problems and to defend the action taken at the A.F. of M. convention as "necessary and courageous" and likened the present fiscal plight to a "critically ill patient who required major surgery."

In the last analysis, working at the Local level to affect absorption of the ½% seemed the best of few options for the present. In the end, the following *Resolution of Resistance* was drafted as the immediate course of action.

BE IT RESOLVED, that the International Conference of Symphony and Opera Musicians calls upon each of its constituent orchestras to resist the imposition of such increase (1% Federation work tax) by all legal means, and that such resistance be coordinated by the ICSOM Executive Committee and that such resistance shall include, but not be limited to:

- I a. seeking repeal of the work tax; and
b. seeking a limit on the total dollar amount of the increase and in the interim,
- II a. seeking a waiver of the 1% increase in local work dues, pursuant to new subsection (c) of Article 2, Section 8 of the by-laws; and
b. seeking a decrease in local work dues pursuant to new subsection (g) of Article 2, Section 8 of the by-laws; and
c. seeking further discussions with the President and the I.E.B. of the A.F. of M. to apprise them of the opposition to the work dues increase expressed at this Convention; and other and further actions as the Executive Committee and

each orchestra may find appropriate in relationship to the intention expressed in this Resolution.

QUESTION: WHEN IS RATIFICATION NOT RATIFICATION

The second issue which improved no dispositions at the convention concerned itself with the newly completed Phonograph Record Labor Agreement between the A.F. of M. and industry signatories to that agreement.

As background one must be aware that the ICSOM Media Committee was invited to participate in the negotiation of sections of that contract which concerned orchestra musicians and that it was assumed by our Committee that the final language in the agreement would be seen by them. As you know, any musician who earned at least \$1000 in the production of recordings for the year 1979 was sent a copy of a document purported to be the agreement in question for his ratification vote. The language that appeared in that ratification document was what our ICSOM Media Committee believed was to be the final language of the agreement.

Imagine the surprise when the agreement recently released in booklet form and signed by the bargaining parties, contained several well-turned phrases which deviated from the ratification document sent to you by the A.F. of M. for your vote, and which altered the meaning and intent of several important sentences.

We are all aware that in our contract deliberations at home misunderstandings at the bargaining table occur more frequently than they should and the vast majority of orchestra committees have very strong feelings about being given the privilege of seeing the FINAL DRAFT of a bargaining agreement BEFORE signature of the parties to the agreement.

Specifically there are two clauses in the Recording Agreement which were altered. One involves *Location Recordings*. Contrary to Studio recordings (those with which we are all familiar for they are services called specifically to make a recording), Location recordings are those which are made of LIVE performances of the orchestra. This is a type of activity which we heartily approve as it involves a "second sell" of the same service. The A.F. of M. has in previous years rejected out of hand the concept that such recordings be paid for only if released. ICSOM concurs with that judgement. We oppose recording on a speculative basis and, granted the recording company may record multiple performances of the same program, we had been supported by the A.F. of M. in our position that the orchestra musician would be paid on a basis of one hour of recording time for each 10 minutes of finished product. (Example: 6 hours of recording pay for a 60 minute Location recording.)

The document you ratified stated that you be paid whether the recording is released or not. That was as our ICSOM Media Committee understood the agreement as well. The published booklet of the agreement states that "you shall be guaranteed payment for a 3 hour session and that *UPON RELEASE* (Italics

those of the editor) you will receive the remaining money if the record extends beyond that time" (30 minutes).

The other "flap" has to do with the so called Chamber Music clause. The agreement on language was assiduously worked out in meetings between the A.F. of M., the ICSOM Media Committee and members of Local 47 who were very interested in this particular phase of the recording contract.

The language agreed to was: *No composition requiring more than 24 players may be recorded under this Chamber Music section. The Federation must approve these sessions and receive four weeks advance notice of a contemplated recording session.* This was the clause you ratified. The clause as it appears in the booklet reads:

This provision shall not be used to record compositions requiring more than 24 players or compositions of less than 5 minutes duration WITHOUT PRIOR APPROVAL OF THE FEDERATION (Italics those of the editor). That is an entirely different ballgame and implies that there could be an enlargement of the 24 player limit which had mutually been agreed to and which you voted upon. Since the Chamber Music scale is considerably lower than the symphonic recording scale, with any increase beyond 24 musicians there looms the ever present possibility of some composition being recorded under the lower scale, a condition never intended by your negotiators.

The ICSOM Media Committee which expended many tireless hours in the pursuit of an agreement which they felt in the best interest of its members feel they were patronized, asked to come and provide their input (expertise which, incidently is substantial), and then were disregarded in these two very important contract clauses referred to above.

We suggest to our ICSOM members that there is extensive repair work to be entered into with the A.F. of M. as the result of what appears to us to be a lack of concern for our sensibilities deriving from our position as a clear minority in this brotherhood. We say to the A.F. of M. "We refuse to be treated like a mouse in your house."

CHANGING OF THE GUARD

The chairing of the 1980 ICSOM Convention marked the end of Irving Segall's tenure as chairman. He had been our guiding light since he took office in October of 1974, the fourth chairman in ICSOM's rather young life. Each chairman leaves his mark on the organization. Irving was no different.

We too often, in pursuing our daily schedules tend to forget that some musicians are spending hours worrying about the direction in which our ship sails, bearing a burden far in excess of what the rest of us comprehend. Irving Segall was one of those rare individuals who devoted himself to dealing with the problems in our profession in a completely unselfish and dedicated manner and all 4000 of us in ICSOM owe him our thanks and gratitude.

We all hope that we have not seen the last of him at our conventions; that in some capacity the Philadelphia Orchestra will send him to us so that we can continue to benefit from his sagacity in all orchestral matters and that we can continue in alternative ways to associate with this fine human being. To assure this, the ICSOM Conference has extended to Irving Segall the title of Advisor to the Executive Committee.

FRED ZENONE NEW ICSOM CHAIRMAN



Photo by Ramon Scavelli

The recently elected Chairman of ICSOM, Fred Zenone should not be unfamiliar to you. If you have been reading Senza Sordino you must certainly be aware of two extremely well written feature articles; *The Berlin Philharmonic Orchestra - A Touch of Class*, and the comprehensive report of the *National Symphony Orchestra Strike* in the December, 1978 issue, both written by Fred. His articulate style of writing and of expressing himself reflect a remarkable

intellect. He has been Vice-Chairman of ICSOM since October, 1978 and has made a major contribution as a member of the ICSOM Media Committee which participated in the negotiation of various national media contracts.

Fred has recently been appointed to the Orchestra Panel of the National Endowment for the Arts where we will now have the input of two ICSOM musicians. Zenone is a cellist and has been a member of the National Symphony Orchestra for years where he has been active in orchestra affairs. We are fortunate to have a musician with Fred's talent, knowledge, ability and willingness to chair our organization in what perpetually seem like difficult years ahead.

CONVENTION NOTES

Dealing with money matters at home in these inflationary times are a concern for all of us. The painful subject of our organization's delicate financial situation had to be dealt with at the recent Convention. The new schedule of dues for various orchestra classifications should be on your bulletin board by now. Although the addition of new orchestras into ICSOM in recent years have added revenue and postponed a dues increase, the rising cost of our total operation has made it necessary to draw from the surplus in the general fund until we now find the increase imperative if we are to survive.

As an example, the cost of producing an issue of Senza Sordino in 1972 was \$396. An issue today costs \$800. The price of everything from rubber bands to plane fare has risen dramatically — no news to you, I'm sure. We hope that you will empathize

I WONDER IF DENNY KORDELL GOT THE JOB?

419 Raleigh View Road
Raleigh, North Carolina 27610
August 11, 1980

Mr. Hiram Black
North Carolina Symphony
Post Office Box 28026
Raleigh, North Carolina 27611

Hi, Hi,

Your troubles are over! I'm your man to take over as new Personnel Manager. I've been in the Symphony for a long, experience-ridden eight years, in which time I've been fired and rehired, put on probation three times, had countless verbal warnings and thrashings from the former conductor, the concertmaster, fellow in-mates, er...wh...musicians, certainly from the inimitable Sig, and naturally usherettes. I've got on-the-job training. I know every in and out about the job from the clearest vantage point-- the bottom. I can whip the people into shape. My perception has been honed to the finest point by a tried and tested criminal keenness. Hiring me will not be unlike Las Vegas Casinos hiring former card sharks and sleight-of-hand artists (what you really need, too, is an artist) to detect and oversee any and all incongruities on and off the road, at rehearsals and concerts, and certainly at receptions. Your inevitable hiring of me also will not be unlike the sensible hiring of former criminals, burglars and prisoners by law-enforcement agencies, security companies and prisons to perspicaciously detect and correct falterers, malingerers and the unfortunate, preyable weak-willed that so often, without guidance and a sagacious shepherd, stray from the warmth and purity of the human heart, lost in a sea of troubles that flesh is heir to... heir two...heir to...none of the above?

And, positively, who better can be a better friend of man than the dog. Let me guide your children across the street of woe into the sidewalk of sublimity.

Indubitably,

Denny the Dawg
Your Next Personnel Manager

DD:fbthqrg

NORTH
CAROLINA
SYMPHONY



with the problems we all face. The increase represents the cost of an ordinary meal today. ICSOM is certainly worth the modest increase to all of us.

* * * *

Filling Fred Zenone's shoes as Vice Chairman in 1980 will be Stan Dombrowski, formerly secretary and "our man at the A.F. of M. Convention." Our new Secretary, and a new face on our Executive Board, is Nancy Griffin, a bassist with the Seattle Symphony. For several years she has been doing a superb job of shooting out those frequent ICSOM bulletins which we hope adorn your bulletin boards and keep you abreast of very current orchestra events as they surface.

* * * *

We welcome into our ranks the Louisville Symphony Orchestra. They represent the 48th ICSOM orchestra. They are a musical organization of great pride, accomplishment with a desire to join us in our objectives to continue to improve the many facets that make up our professional life as musicians.

* * * *

This year marked the first Orchestral Women's Caucus at an ICSOM Convention. A future issue of Senza Sordino will feature the agenda dealt with at that meeting. It should provide an interesting article. Melanie Burrell asks for a woman co-ordinator from each orchestra. More information will follow.

* * * *

Convention guests were: Victor Fuentealba, President of the A.F. of M.; Ted Dreher, A.F. of M. Symphony Dep't.; Ed Peters, A.F.M.-E.P.W. Fund; Bob Jones, Sec.-Treas. of Portland Local 99 and A.F.M. Executive Bd.; Don Adams and Eddy Bayens, OCSM; guest speakers, Adrian Gnam, National Endowment for the Arts and Daniel Windham, Orchestral Fellowship Program.

* * * *

A salute to Carla Wilson, all her able and willing colleagues in the Oregon Symphony, to Bob Jones and Local 99, and members of the Oregon Symphony Orchestra Board for making our stay in Portland such an enjoyable and comfortable one.

ROCHESTER AND SYRACUSE ORCHESTRA LOCK IN BITTER BASEBALL BATTLE

On July 8th the Syracuse Symphony Orchestra travelled to Rochester, challenging the Rochester Philharmonic to a softball game. The Syracuse team, a veteran of suburban league play, was confident of victory but totally unprepared for the ruthless tactics employed by the opposition. The weather, we were told on the phone, would be fine but as we arrived, we were hit by some brief showers. However, when the game began, the sun was summoned in and out of the clouds to suit the RPO's fielding and batting needs.

Worse still, Morris Secon, RPO horn player, arrived with three alphorns which through some judiciously timed bellowing, served to break the concentration of our .700 hitters; additionally, he persistently harassed the umpire in such a tasteless manner as to make Earl Weaver blush. In the end, however, the experience of the SSO team prevailed 16 to 7.

The day was a smashing success with well over a hundred players and family members attending. The RPO supplied superb food and drink and the day ended with volleyball, chess and more (but less bloodthirsty) softball. It is our hope that this kind of activity will not only build individual friendships but strengthen the orchestras' relations as well.

The Syracuse Symphony Orchestra intends to reciprocate next summer.

Steve Lawlis,
Syracuse Symphony Orchestra

From the *Seattle Times*, June 22, 1980

SCHULLER ONE-SIDED

Editor:

As a member of what I consider to be a fine orchestra, I feel compelled to reply to the article by Gunther Schuller ("The Trouble with Orchestras," *The Times*, June 15).

I found it to be a terribly one-sided piece with only a little insight about the life of an orchestral musician. Mr. Schuller seems to feel that, because the word "art" isn't found in local and federal union bylaws that this represents a "cynical" attitude among those who create and follow those laws. However, if he were to read all the books on law that have been written, he probably wouldn't find the word "love" in them either.

The only "natural enemies" that musicians have are conductors who smirk and give dirty looks to players who might make a mistake during a performance; or conductors who belittle players during rehearsals when there is a "big name" soloist present.

Such an action, if taken by a musician under those conditions, would be grounds for dismissal of that player, but very rarely for a conductor.

He goes on to fault the International Conference of Symphony and Opera Musicians and also our unions for urging us to ask for "less work and more pay." However, the meat of any negotiations is rarely only an issue like that. Throw in decent pensions, medical insurance, the right to a warning letter instead of only a direct dismissal instigation, and other long-term goals.

Major orchestras are made up of 95 or so musicians. The chance of every musician being "up" for every rehearsal and concert rendered are rather slim, particularly when one considers the factors that go on that can easily bring a musician "down."

Lastly, he dares to blame the fact (?) that more young musicians are "teaching, free-lancing, and pursuing careers in chamber music" on having to face the "apathy in a typical symphony orchestra."

I am 24 years old, and up until three years ago when I auditioned for my post, I and hundreds like me in New York alone considered the above mentioned fields simply because the job market is so small. Fortunately for me, I was one of the lucky ones.

Manny Laureano, Principal Trumpet,
Seattle Symphony Orchestra

3464 Hawthorne Blvd.
St. Louis, Mo. 63104
August 23, 1980

Mr. John Palanchain - Treasurer
International Conference of Symphony
and Opera Musicians
277 Walton Street
Englewood, N. J. 07631

Dear John;

Enclosed please find a check in the amount of Nine Thousand dollars (\$9,000.00) representing repayment in full the I.C.S.O.M. - Emergency Relief Fund loan made to the St. Louis Symphony Orchestra members on September 10, 1979.

On behalf of all of the St. Louis Symphony members, I would like to thank you and I.C.S.O.M. for making these funds available to us.

I would also like to express our thanks to all of you, for all of the time and energy you devote to I.C.S.O.M. and, consequently, us. It is all much appreciated, and too often not acknowledged.

Thanks again.....

Sincerely



Kaid Friedel
3464 Hawthorne Blvd.
St. Louis, Mo. 63104

CINCINNATI AGREES TO THREE YEAR PACT

The bargaining table was busy in Cincinnati on Tuesday, September, 9th from 10 a.m. until 2 a.m. the following morning, when the Committees from management and players reached an agreement. On Wednesday, September 10th the orchestra ratified the contract by a 82 to 9 vote. For the first time in many years a new agreement was settled four days prior to expiration of the old settlement.

Credit for early settlement goes to General Manager Steve Monder and Board Representative, Edgar J. Mack who ranks as one of the aristocrats of symphony board members and is truly a patron of the arts. Their dedication and efforts were the catalysts needed to achieve a successful culmination to the negotiations.

Outside of financial gains, great strides were made in areas of musician participation in conductor selection, advisory committee organization and audition procedures. Accolades are due our counsel, I. Philip Sipser as well as Eugene Frey, Local union president, and Committee Members Larrie Howard, Rosemary Waller, Andy Zaplatynsky and Milt Blalack.

Terms of the settlement are:

Weekly Salary: (1979-80 - \$425 plus \$20 EMG)
 1980-81 - \$485 plus \$20 EMG an increase of \$60 a.b.
 1981-82 - \$530 plus \$25 EMG an increase of \$50 a.b.
 1982-83 - \$585 plus \$30 EMG an increase of \$60 a.b.

Pension: Currently \$6000. An increase to \$9000 in the 3rd year of the contract; a 10% increase in benefit level to those musicians who have retired since 1971 (beginning in 1982-83)

Life Insurance: Group term life ins. increased to \$20,000 up to age 55. From age 55 to age 65, benefit will be \$25,000 and will revert to \$1000 at age 65.

Disability: Beginning in the 1980-81 Season, the disability benefit will be the current 12 weeks at full salary plus one week for each year of service at full salary, plus 26 weeks at one-half salary, or until the disabled musician is eligible for normal Social Security benefits.

Per Diem: Single room plus \$24 per day; \$5 bonus for those taking a double room.

Seniority Pay: Payment of a minimum of \$1 per week of service, payable in 10 year increments. This is not across the board. Overscale pay counts against the musician's seniority pay.

Dental Plan: Basic coverage. No orthodontia.

Vacation: Beginning in the 1982-83 season there will be 8 vacation weeks.

Search Committee Representative: The Orchestra Artistic Committee shall be responsible for selection of a member of the orchestra to serve on a Search Committee should one be formed for the purpose of engaging a new musical director. The orchestra concertmaster shall also serve on such a committee.

Otto Eifert, Committee Chairman,
 Cincinnati Symphony Orchestra

NEGOTIATION NEWS

At our printing deadline the Metropolitan Opera, Denver, Phoenix and Kansas City Symphony orchestras are involved in work stoppages. Consult your bulletins and help in any way that you can. At the very least a telegram of support should be sent.

The Dallas, New Orleans, Atlanta, Milwaukee and N.C. Symphony orchestras have recently come to terms with their managements. Articles will follow.

BOSTON CONTRACT A PACE SETTER

The players of the Boston Symphony Orchestra concluded an agreement with management at the end of July almost one month before the termination of the contract period.

We made significant gains on almost all fronts, some of which are mentioned below. Our counsel, S. Stephen Rosenfeld of Boston offered invaluable aid in organizing and presenting our position, and worked tirelessly with the Committee throughout the negotiations.

A brief summary of conditions of the new contract are:

	1980-81	1981-82	1982-83
SALARY ('79-'80 \$510/wk)	\$600 (+90)	650 (+50)	700 (+50)
PENSION ('79-'80 \$10,500)	\$11,500 (+1,000)	11,500 (+0)	14,000 (+2,000)

These increase go to *all* former and present eligible members.

VACATION (was 7 wks) 8* 8 8
 *In 1980-81 (only) there will be no reduction in the total number of quota services.

SENIORITY - Doubling of benefits (i.e., each player guaranteed \$10.00 over minimum for each 5 yrs. of service, up to 25 years.)

TOUR PER DIEM (was \$21-domestic, \$30-foreign)
 Will be \$31.50-domestic (\$36.50 if one doubles up)
 \$45.00-foreign (with currency fluctuation clause)

In addition, management will continue to pay for hotels.

SABBATICAL (A first for us!!)
 Eligibility: 10 yrs. of service, plus every 10 thereafter.
 Conditions: 1/2 pay for the entire year
 2/3 pay for shorter periods (i.e. winter season (31 wks) or Pops/Tanglewood (17 wks))

3 HOUR CONCERTS - We have agreed to play one concert at Tanglewood and one week of concerts in Boston for which overtime will not be paid until after 3 hours. These concerts must be devoted to a single work (probably opera).

MAXIMUM QUOTA SERVICES - Presently there may be 4 weeks of 9 quota services as long as they are adjacent to weeks with 7 q.s. We have agreed to two exceptions to this adjacency requirement, as long as there will be a corresponding number of 7 q.s. weeks during the season.

2 REHEARSAL DAYS - On days with a morning and afternoon rehearsal, the second may be only 2 hours long.

TOUR CONDITIONS:

- a. Service Quotas (for '81-'82 and thereafter)
 1. per week - maximum 6 services, of which no more than 5 may be concerts.
 2. per day - one concert and one rehearsal maximum (On such days there will be no travel.)
- b. If travel after 1:30 AM, only 1 service (which shall not begin before 4:00 PM) may be scheduled.
- c. Free Days ('81-'82 and thereafter)
 At least 2 per week, one of which is also free of travel.
- d. Runouts -
 1. If a runout is more than 7 hrs. or return to Boston is after 12:00 midnight, management will pay each player \$6.00 per 1/2 hour.
 2. No other quota service may be scheduled on the day of a runout.
- e. Return from a Tour - A player *not* returning with the Orchestra will be reimbursed in the amount the management would have spent had the player traveled with the Orchestra.

Gerald Elias
 Boston Symphony Orchestra