

Senza Sordino

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NARROWING THE RIFT ZENONE ADDRESSES ASOL CONFERENCE

During the week of June 15 the American Symphony Orchestra League held its annual Conference in Dallas, Texas. For one of the General Sessions at that Conference the League commissioned Mr. Peter Seitz to present a paper on the resolution of labor difficulties. Mr. Seitz is a highly respected arbitrator of considerable experience. Frederick Zenone, Chairman of ICSOM, was invited to participate on a panel chosen to respond to Mr. Seitz's paper.

The commissioned paper is titled Is There a Rift in the Lute? after the Tennyson lines from The Idylls of the King:

*"It is the little rift in the lute,
That by and by will make the music mute,
And ever widening, slowly silence all."*

The paper is unfortunately much too long for inclusion in Senza. It will be available to all delegates at the 1981 ICSOM Conference.

In the paper Mr. Seitz put forward a well considered list of problems facing those who make, control and execute symphony society policy . . . Management, and those who perform the music in the orchestras. He suggested solutions along the lines of arbitrators and Arts conciliators.

Following is Zenone's response to that paper. It is included in this issue of Senza Sordino because of the possibility of its relevance to the seminar on Quality of Work Life scheduled for this year's ICSOM Conference in August.

Mr. Seitz feels it is necessary to explain to us his presence and to assure us that he has not descended from Olympus to complicate the affairs of man. While I accept his promise of intentions I think that if he is not Zeus he must surely sit atop the mountain at his right hand. That is the only place from which one could have such a broad view. He sees us accurately with all our frailties, with all our mortal inadequacies and in all our nakedness. That could be intimidating except that Mr. Seitz makes it clear that in spite of our weaknesses he is our friend and that he thinks that we and our institutions are pretty good at what we do.

My point of view is from a different perspective. It is from the inside looking out not from the mountain top looking down. Certainly you will not mistake my presence here as having descended from heaven to complicate the affairs of man. At least some people here will recognize me as having momentarily risen from the orchestra to complicate the lives of managers and boards of directors. I am here not as the Chairperson of ICSOM, but as a musician from one of America's symphony orchestras. To be sure, I am one musician who has been outspoken and I cannot be counted on to tell you what you would like to hear but I can assure you that I care deeply about this art and about the institutional relationships Mr. Seitz has so carefully observed.

Mr. Seitz is a wise and learned observer of the symphony orchestra world. Even better he is a caring one. I think his

observations are astute. He has been at great pains to avoid assigning blame for our problems. I think that is precisely the spirit that will solve our problems.

Surely all present here in this room know there is a rift in the lute. I would even suggest that your feelings about the seriousness of the rift could be colored, among other things, by whether your organization has just completed a new trade agreement, whether a new one is still a couple of years away, or whether it is up for renewal now.

This past year has been sobering — to say the least. It was a year when only 1/3 of our major orchestras were due for re-negotiation of trade agreements. In this year, with 1/3 of our orchestras negotiating, we had 63 weeks of strike or lockout. Surely we cannot look at difficulties of that magnitude and assume that all our problems are economic, artistic or overzealous militancy. Will we blindly suppose that all those difficulties were so focused as to represent labor stoppages over wages, over working conditions or over relief from the workplace? That way lies madness. There must be other answers. It would seem to me more reasonable to assume that the labor problems are more symptomatic than specific.

Mr. Seitz gives us an accurate litany of the myriad of specific problems facing us:

1. Resolution of economic concerns
2. Resolution of artistic concerns
3. The angst and tension of group performance
4. The relationship between management and musicians

While I agree that these are major problems, I think that the way the questions are put and the proposed solutions point directly to "What's past is prologue." The resolution of economic concerns by interest arbitration and artistic concerns by Arts conciliators is a band-aid solution. My objection to these third party solutions in symphony orchestras comes from my reluctance to accept the concept of centralized organizations and the consequent rendering unto Caesar (the management) what is Caesar's and to God (the music director) things that are God's. The result of that approach is that the management makes all the decisions except for the few that the music director makes as artistic license. The musicians make and participate in none. I am a doubter about third party solutions because they are a panacea for a given moment and because they presuppose and encourage continuance of the dichotomy of management and musician. In the form that it exists now that is the dichotomy that will destroy us. After each crisis averted by a third party solution we could make a new *Da Capo* and play all the repeats with all the Pavlovian responses until we can persuade a different third party during a new crisis that we were really right the last time. Third party solutions only momentarily dispose of the specific issue at hand. It is really a less formalized litigation procedure where someone else makes the final decision. With that process we don't have to change. Our structures remain

in place to cause whatever difficulty there was yet another time.

There are other ways to solve our problems. We must begin with a different concern for each other. Surely that was Mr. Bernstein's intent when he spoke here last year. He said, "*It can no longer be Us against Them; it must be only Us.*" He cannot have been referring to victor and vanquished. We are so careful to protect our respective prerogatives and inviolate turf as economic or artistic concerns. Our organizations are made in that image.

The next problems put forward are the relationship between management and musicians and the angst and tension of the group performer. They are so intertwined as to be inseparable. I think they should be considered as one.

Inherent in our symphonic workplace is a direct conflict between individual needs and organizational demands. We have always taken the view that the conflict came as original sin. We have dealt with the problem by putting the burden of resolution on the individual and by describing the problem as the human condition in performance. If the value by which we are measured is the quality of the music we produce then a reasonable correlative has to be to provide an environment in which the music and the musician can continue to grow. Frustration, boredom, and alienation lead to unintended and negative consequences for all.

Chris Argyris, one of the patron saints of the Harvard Business School, puts forward some appropriate ideas in his book *Integrating the Individual and the Organization*. He takes the psychological success of each individual worker to be the best indicator of organizational health. He goes on to list typically non-productive and anti-productive activities. I will deal here only with the lower two levels.

At the lower level he lists:

apathy
indifference
increasing emphasis on material factors
decreasing emphasis on human factors
befriending 1st line supervisors

At the level of 1st line supervisors he lists:

Consumes much energy coping with the problem of being the middle man
Tries to keep difficulties to a minimum

Does that sound like our Personnel Managers?

Could it be that Chris Argyris and Gunther Schuller know each other? Certainly they didn't intend to be talking about the same organizations. Or could it be simply that in attempting to catalogue orchestral musicians' transgressions Gunther Schuller stumbled into a litany of the same organizational traps that Chris Argyris before him knew to be the faults of those business, industrial organizations we so carefully emulate? I think that is precisely the case. That is why I so strenuously object to solutions that insure that these organizations can go on just as before.

What then is wrong with us that we can have 63 weeks of dark halls at one contract renewal interval? Essentially what is wrong is that from the point of view of the orchestral musician we do not have a professional career in our organizations we have a job.

When we are not emulating business and industrial organizations we run our symphonic organizations like sports franchises. What we have in common with the sports franchise is the too easy analogy that the acid test is what happens on the stage or on the playing field. Both organizations are performance oriented. The difference is that the sports franchise uses up people in their youth and then throws them on the ash heap so that those people will hopefully get on with another career while the organization gets on to using up the next batch of youth. We seem to justify that with the axiom that athletic excellence is a business of youth. Even if that is so, is musical performance

the same? We have not yet faced the issue of how to keep many orchestral musicians productive and growing for the last 25 years of their working life. Unlike the sports franchises our life in a symphony orchestra is 30 to 40 years.

How many of our musicians, after 30 years with an orchestra, are still playing for the contracted minimum scale or entry level salary? How many musicians, after a lifetime in an orchestra, have reason to feel they are a valued elder? How many such musicians have one bit more responsibility than the day they began in the orchestra? How many feel a growth in themselves that is valued and rewarded in any way by the organization — intrinsic, human or material?

It is not possible to reconcile the answers to those questions with what we have come to know about affecting human behavior, development, and learning in positive directions. The answers to the questions above do not fit with our cultural norms for professional careers. Argyris' measure — the psychological success of the individual worker — is the appropriate one to this problem. If we are to succeed in that regard our measure for "Quality of Work Life" will have to be more than a schedule for relief from work life. Our organizations will have to change. In many respects they will have to become less centralized, less specialized, and more inclusive of the people the public sees as the organization — those people who appear on stage.

Our organizations will have to address the growth needs of the individual members and those changing needs as individuals pass through career stages. Musicians must be able to develop their own short term and long term goals within the organization and those goals, in their multiplicity, must be encouraged and rewarded by the organization. Chamber music, study, recitals, teaching, direct continuing involvement in the decisions that affect the musical and economic policies of the organization or, at times, none of the above but just excellence in orchestral playing are areas that will not only be attractive to different people but will attract them at different times in their careers. We must do better than simply say "Go right ahead, we won't stand in your way."

A little more than a year ago a remarkable thing happened with one of our world class orchestras. Mr. Isaac Stern went to France to work with an orchestra, the Paris orchestra I believe, but to work in every way possible — playing concerti, playing chamber music with members in their houses, teaching, giving master classes, consulting with individuals. It was enormously stimulating for everyone concerned, Mr. Stern included, who, when he spoke with me about it, was very excited and animated. Why is it remarkable? It's remarkable because it hasn't happened here. I think we have to be realistic about why it hasn't happened. We can't dismiss it by assuming that someone else thought of it first. It hasn't happened because that kind of growth has not been a priority in our organizations. You hire young people who have tried all their lives to prepare for the pursuit of artistry. You put them in roles and careers that define them as artisans and then dismiss the predictable response as "labor difficulty."

Can we change a symphony orchestra — hardly. And who would want to? What we can do is integrate it into our symphonic organizations in ways that permit the musicians to be more than artisans hired with their bag of notes for the duration of their working life.

Management, especially, will have to place more emphasis on interpersonal and emotional components of feedback. Management will have to make greater allowance for the ideas and feelings of others. It will have to be more willing to experiment and take risks with new ideas and values.

The musicians will have to be free to assume more responsibility. Some people, feeling threatened, won't want to try at all. For others there will be a painful transition period of re-education and experiment. Once having experienced a new way with its intrinsic rewards, however, individuals will be miserable in traditional types of organizations.

Such an integrated organization as whole might not make people happy but it would encourage fully functioning, developing people with real self-esteem, self responsibility, ability to develop their own goals and realize them in relation to the organization. Surely such an integrated organization is what Mr. Bernstein meant here a year ago when he said, "It can no longer be Us against Them; it must be only Us. There is no Them, not if music is to survive the crisis."

MORE ON REPUBLIC AIRLINES POLICY ON INSTRUMENT CARRIAGE



LOS ANGELES PHILHARMONIC ASSOCIATION
CARLO MARIA GIULINI, Music Director

AT THE MUSIC CENTER
AND HOLLYWOOD BOWL
EDWARD W. CARTER
Chairman of the Board
ROCCO C. SICLIANO
President
ERNEST FLEISCHMANN
Executive Director

June 24, 1981

Mr. Daniel May, President
Republic Airlines
7500 Airline Drive
Minneapolis, Minnesota 55450

Dear Mr. May:

This past May, the Los Angeles Philharmonic went on a three-week tour of Mexico City and the United States. We had occasion to use Republic Airlines on Saturday, May 23, 1981. Twenty-eight orchestra members and I took Flight No. 245 from Memphis to Atlanta, the first leg of a trip to Charleston, South Carolina.

The Republic Airlines representative was most helpful in assisting our group with our check-in and he arranged for us to pre-board. We were, unfortunately, greeted in the airplane by a terribly rude stewardess who insisted that the airplane would not take off until all carry-on baggage was properly stowed underneath the seats. She adamantly claimed that several of our violinists' cases were not fitting completely underneath the seat in front of them and that there was absolutely no place for them to be stowed other than in the hull of the airplane with all the checked baggage. We earnestly tried to explain that the instruments in question were extremely valuable (some are priced at over \$250,000) and in some cases, property of the Los Angeles Philharmonic Association. There was room in the coat racks at the front of the plane, but the stewardess refused to consider this option.

While the Republic Airlines stewardess was totally uncooperative, one of our orchestra members was able to find proper storage room for all of our instrument cases. His efforts met with her disgruntled approval.

I have two observations to make. First, we have traveled on numerous flights which used the same airplanes as the Republic carrier (with no closed overhead storage compartments). We have never had any problem with the storage of carry-on instrument cases before our encounter with Republic Airlines. Secondly, there is no excuse for the callous, uncooperative, and abusive behavior of Republic's stewardess. The orchestra's day began at 6:45 a.m. in Memphis and we spent almost seven hours traveling to Charleston, where we had an 8:00 p.m. concert. To have been confronted with such unprovoked rudeness was a most disconcerting experience in the midst of a long and difficult tour.

I look forward to hearing from you regarding this situation.

Sincerely,

Robert Harth
General Manager

RH:ma

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cc: Henry Shaw
Editor, Senza Sordino
Cincinnati Symphony

BOSTON EARLY MUSIC FESTIVAL AND EXHIBITION LARGEST IN U.S.

As a result of the growing interest of many of our colleagues in the performance of early music, especially Medieval and Renaissance, we thought the following article by Judy Shaw, a guest contributor to our newsletter, to be both informative and topical.

When one considers the diverse and rich musical history of the city of Boston, Massachusetts, it only seems fitting that the largest early music festival ever convened in America should be held here. During the week of May 26-31, Boston hosted the Boston Early Music Festival and Exhibition — an event which has been long overdue considering the recent growth of early music activities in this country and in Europe. The focal point of the festival was the exhibition of historical musical instruments. Seventy-two instrument makers from all over the world displayed their wares — a viol maker from Japan, harpsichord builders from England as well as from New England, a Welsh luthier, a harpmaker from Nova Scotia, and even a maker of

keyboard and wind instruments from Auckland, New Zealand. For both the accomplished musician and the early music dilettante, wandering from booth to booth and trying out instruments was an exciting experience. Dealers in antique instruments, rare books and prints, records, instrument cases and music facsimiles worked side by side with the wide range of instrument craftsmen.

In addition to the instrument exhibition, formal lectures and demonstrations on a variety of relevant topics were held throughout the week in various locations. These events were presented by well-known musicologists, music historians, and early music performers such as Edgar Hunt, British musicologist, and James Weaver, curator of the Smithsonian Institution's Musical Instrument Collection. Every noontime the New York Cornet & Sacbut Ensemble played Renaissance music on the Christian Science Mall to the surprise and delight of lunching shoppers and businesspeople. The Goethe Institute of Boston presented the first loan exhibition of important illustrated books on musical instruments. The assembled collection portrayed the construction and performance practice of instrument in rare prints, manuscripts, and books dating from 1491-1908.

The explosion of the early music movement is most evident in the increased number of chamber groups performing Medieval, Renaissance, and Baroque works. There was a unique concert held each night of the festival. The festival opened with an ambitious and well-received production of Claudio Monteverdi's opera "The Coronation of Poppea" performed by Boston's baroque chamber orchestra, Banchetto Musicale, in collaboration with the Boston Lyric Opera. The following evening, the Boston Camerata along with the New York Cornet & Sacbut ensemble and the Harvard-Radcliffe Collegium Musicum presented a glorious concert of 16th century Venetian music. Wieland Kuijken, a renown gambist, gave a recital with John Gibbons, harpsichordist; and Ralph Kirkpatrick, the eminent Scarlatti scholar, gave a performance marking his 50th year of harpsichord playing. He had begun his public performing career at Harvard University in 1930. The final performance of the week was presented by another Boston early music group, The Greenwood Consort.

The Erwin Bodky International Competition was held the last day of the festival. The competition was established in 1967 by the Cambridge (Mass.) Society for Early Music in honor of the harpsichordist and its founder, Erwin Bodky. Its purpose is to encourage young singers and instrumentalists to perform music composed before 1791, and to simultaneously promote high standards of professionalism. The week's activities culminated in the revels of a Venetian Gala at the Copley Plaza Hotel on the final evening of the festival. Guests attended in appropriate costume and participated in a formal period banquet with Renaissance dancing and festivities.

The progress of the early instrument/music movement was reflected in the professional organization of a wide variety of activities and, most importantly, in the enthusiastic participation of professional musicians as well as devotees of the art. The festival attracted the attention of the international press. Although there have been many similar events in Europe in the past, this festival is the first of what is hoped to be a biennial event in Boston. The camaraderie, high spirits, and intensity of purpose clearly visible during this week will no doubt keep the fires burning until 1983.

Judy Shaw

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DSO AGREES TO SHORT WAGE FREEZE

In late April the Detroit Symphony Orchestra members ratified a new one year agreement five and one-half months before expiration of the old one. It was agreed that all raises would be deferred until March 15, 1982 at which time a \$60. across the board weekly increase would bring the DSO minimum salary up to \$600. a week. The yearly minimum wage from Sept. '81 to Sept. '82 will be \$29,640. The DSO players term it a "one year wage freeze." The last increase in wages took place in March of this year.

Other terms of the agreement included the right to make presentations to the Executive Committee Board of the DSO and the right to approve all possible candidates for Musical Director.

The musicians were given credit and praise by the Board of Directors and the public for their willingness to cooperate in allowing the necessary breathing room to help solve the economic problems presently facing the DSO and Detroit area in general.

Thanks to Len Leibowitz, counsel, and the officers of Local 5 for their efforts on our behalf.

Cathy Compton
DSO ICSOM Representative

DREHER COMPILES INFORMATIVE PERSONNEL LIST

Ted Dreher, AFM Symphony Dep't., has compiled an interesting listing of our symphony orchestras, breaking down the personnel by their sex. The count was made from personnel lists collected from local unions. In general, the count covers the 1979-1980 season.

Forty-four ICSOM orchestras in the listing show a total of 1150 female orchestra members and 2731 male orchestra members. Figures from the Buffalo and Milwaukee symphony orchestras were not available.

NCSO TRUSTEES CANCEL SEASON AND CONTRACT

The musicians of the North Carolina Symphony have been unemployed since April 26. In a surprise move, management cancelled the last five weeks of our season and voided the remaining two years of our contract, citing inability to raise funds. Despite initial claims that they intended only to shorten the current season and public assurances that next season will be played in full, they have thus far refused to reinstate the remainder to the contract or even make any offer to negotiate new terms. *On the contrary, an official "white paper" prepared by and for the Trustees details options for cutting 10 to 20 players and shortening the season by 4 to 8 weeks.*

The musicians are united in the belief that the terms we negotiated in the fall are minimal and must be honored, and we have retained a local attorney who has initiated a legal challenge to the cancellation. We expect the question to be settled by arbitration, but at present we have had no official response from management. A grievance against management over failure to bargain in good faith has been filed with the NLRB.

The orchestra's future has become even further clouded by a dispute over the appointment of a new Musical Director. Our master contract requires that the position be filled by someone acceptable to both the musicians and management. The Trustees recently voted over our vehement objections to offer the job to free lancer Patrick Flynn and thus not only violated our present contract but also destroyed any semblance of good faith with

which we could hope to negotiate a new one. Ironically, Flynn himself has promised not to accept the position over our objections though he still refuses to take himself out of consideration.

Today, with the projected start of the season only six weeks away, we have no conductor, no orchestra and not even an offer of a contract from management. On the eve of our 50th anniversary the Trustees of the NCSO appear to be ready to send us to the orchestra graveyard.

Greg Vaught
North Carolina Symphony

NATIONAL RATIFIES THREE YEAR PACT

On July 10 the National Symphony Orchestra's musicians voted 88 to 6 to ratify a three year contract two and one half months before the previous contract expired. When the President of the Board Leonard Silverstein took office in the fall, he promised an early settlement which would be consistent with the increased cost of living. This commitment was made in the face of a financial crisis which could have caused disaster for the N.S.O. In February the Orchestra Committee chaired by Larry Bocaner, with Ed Johonnett, Bill Vaughan, Jay Wadenp-fuhl, and Fred Zenone, with the help of Local Union President Sam Jack Kaufman and counsel Lenny Liebowitz, met with the Society's negotiating team to discuss areas of the contract each side wished to open for discussion. On March 17 the society submitted the first proposal. Several subsequent sessions produced little movement until June 26 when newly hired Executive Director Henry Fogel came to the table. In one 12 hour session the new contract was negotiated and initialed. The local Union Board approved the contract on July 22.

Across the board increases: \$50/\$50/\$60
Minimum Weekly Scale: 81/82 \$570, 82/83 \$620, 83/84 \$680
Seniority pay in 81/82 of \$3 per year of service per week
82/83 of \$4
83/84 of \$5

(payable in 5 yr. increments with a 20 year maximum).

The Pension was increased in the third year of the contract to \$13,500. at age 60 after 30 years.

Life insurance increased to \$50,000.

A reformed overtime clause that penalizes the Association for uncalled overtime.

The Association is allowed six weeks of nine services without penalty during the winter season only if a seven service week falls within two weeks. A seven service week must also be included in the summer season for each swing week.

Domestic tour per diem rates will be 55% of "IRS Maximum Rates of Per Diem Allowances" with single hotel rooms provided by the Association.

Accoustical rehearsals will be allowed on tour for one half hour and will count as one half service or paid at time and one half.

Vacation of eight weeks plus one relief week (consisting of six consecutive days, eight services total) one week of vacation to fall between February 15 and April 30.

Subsequent to ratification the President of the Board Leonard Silverstein came before the orchestra and hailed the coming of a new era in labor relations for the N.S.O. The committee feels that we owe a great debt to Mr. Silverstein for his progressive leadership. We are looking forward to working with Henry Fogel as the National Symphony Orchestra strives to fulfill its potential. Many thanks to Sam Jack Kaufman and the Union for their assistance including hiring counsel and covering his expenses. Also to Lenny Liebowitz for his superb negotiating skills and invaluable expertise.

Bill Vaughan, National Symphony Orchestra