

Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME XX

74

APRIL 1982, NO. 3

RALPH MENDELSON MEMORIAL PRIZE ACTIVATED

Association of Arts Administration Educators

MBA in the Arts Program
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PRESS RELEASE

DATE: February 22, 1982
For Immediate Release

Contact: Dr. Edward Arian, Chairman
Department of History & Politics
Director, Arts Administration
Drexel University
Philadelphia, PA 19104

ICSOM AND AAAE ANNOUNCE Ralph Mendelson Memorial Prize

The International Conference of Symphony and Opera Musicians (ICSOM) announces the establishment of the Ralph Mendelson Memorial Prize for a paper written by a graduate student on labor relations of musicians within the symphonic or operatic fields. The annual award consisting of \$200 and certificate of recognition will be administered by the Association of Arts Administration Educators (AAAE). The winning paper will be distributed to AAAE member institutions, selected libraries and foundations, and others supportive of symphony and opera musicians.

RULES. 1) The topic of the paper must deal with labor relations of musicians within the symphonic or operatic fields. 2) All graduate students are eligible to participate. There will be no limitation on the number of papers submitted from any school. 3) Five judges, chosen from among the members and staff of ICSOM and AAAE, will read submitted papers. 4) The maximum length of the paper will be twenty pages exclusive of the footnotes and bibliography. 5) All papers must be typed on 8 1/2 x 11 paper. 6) Papers will be returned only if accompanied by a self-addressed stamped envelope. 7) Papers should be postmarked no later than June 15, 1982 to: Dr. Edward Arian, at the address listed above.

Ralph Mendelson played viola with the New York Philharmonic for 26 years and was a member of various chamber groups including the New York Chamber Quartet and the Musical Arts Trio. He served as ICSOM vice-chairman in 1970 and chairman from 1971-74. In the field of labor matters as they affect and influence the symphony profession, Ralph Mendelson was one of this country's most knowledgeable and articulate spokespersons.

The AAAE represents graduate programs in arts administration in the United States and Canada.

For further information, please contact Dr. Edward Arian.

Dedicated to the Improvement of Arts Administration Education

of the working musicians, and to establish a relationship between the arts administrators and the performing artists for their mutual advantage.

The other purpose of the award is to help those in ICSOM, remember the leadership and inspiration that Ralph Mendelson provided. As the years go by, and we make this annual award, we hope the future leaders in orchestras around the country will be inspired by his memory, to be as selfless as he was.

Irving Segall,
Ralph Mendelson Memorial Committee

CALL FOR RESEARCH ASSISTANTS

Musical sociologist Dr. David Coplan seeks persons qualified to aid him in his proposed study of professional and personal problems of symphonic musicians. The proposal for the study was presented at ICSOM's annual meeting in Milwaukee last August. ICSOM members who may know people interested in the musical life and possessing experience in fieldwork and analysis in social research are urged to send their names or to encourage them to contact Dr. Coplan at CHIC Program, Box 210, Suny-Old Westbury, New York 11568, tel. (516) 876-3091 office/249-7066 home. Full details of the project and its funding are available from Dr. Coplan upon request.

WEATHER PLAYS HAVOC WITH ATLANTA SCHEDULE

This winter is reminiscent of the winter of 1977 in its severity. The South has been hit hard. Ralph Jones, Atlanta Symphony Orchestra, reports that the weather was so bad on the evening of Tuesday, January 12th that three members of the orchestra decided to sleep at the hall after the rehearsal to save a hazardous morning trip back to town. They awoke to find that both rehearsals for that day were cancelled. Subsequently the concert on Thursday the 14th was cancelled as well, the first time this had occurred in the memory of any member of the Atlanta Symphony.

PLEASE! NO KNITTING ON STAGE

It is reported that history may have been made on March 27th, 1981 when seven pregnant women participated in a Carnegie Hall concert played by the Detroit Symphony Orchestra. They included four regular members; two substitutes and one soloist, all in a "family way" and on tour to boot. Just ten years ago the same orchestra management required several musicians to take leave without pay in their seventh month of pregnancy.

This Press Release activates the first annual award of the Ralph Mendelson Memorial Prize, which will be presented at the ICSOM conference in Los Angeles in August.

The Association of Arts Administration Educators represent some twenty five Universities throughout the United States, where Graduate Degrees in Arts Administration are offered. It seemed to the Committee that the future Orchestra, Opera and Ballet Company managers would currently be students in these Universities. We hope the award will encourage these future arts administrators to become familiar with the problems

THE PROFESSIONAL PROBLEMS OF ORCHESTRA WOMEN

Melanie Burrell, Denver Symphony Orchestra

Women delegates participating in the ICSOM Convention in Portland in 1980 met together for the first time to start looking at concerns of symphony women, relating specifically to their work lives and more generally to their roles as women. Three immediate problems arose.

1. Since ICSOM's success in learning to deal with orchestral problems is due to our unanimity of purpose, would a caucus of women delegates, discussing subjects which are of concern to *all* members be construed as threatening or counter-productive by our organization?

2. Would the male members of our organization feel intimidated by the fact that they would not be privy to our discussions? Indeed, many of the male delegates showed signs of consternation after our meetings. Many of our male delegates have a great desire to help solve our problems and they showed great disappointment that the women were unable to report fully about their own concerns with or without solutions.

3. Since only one third of the ICSOM delegates were women, two thirds of the orchestras represented would have had no opportunity to hear the discussions and to have a report available to them.

What the male delegates present failed to realize, and what we failed to make clear, is that the women needed time to relate to each other and to learn about our commonality before we would be willing, or even could, talk to the Convention about our concerns. Pulling together a group of women and saying, "let's talk about women" is a complicated process. Men may assume that we understand our woman to woman motivations and relationships but that is often not the case. First we must go through the discovery-awareness process of acknowledging that we discriminate against ourselves; that some women accept prevalent stereotypes of themselves and discriminate against other women on the basis of negative views that are purely sex related.

The two ICSOM Convention caucuses provided the essential time to discover what the women delegates and women guests from Oregon and Milwaukee Symphonies, hosts to the last two Conventions, felt we should concentrate upon. Topic after topic reflected the women's belief that discrimination against them in professional life is rampant. Samples: maternity leave, child care, relationships with co-workers, auditions, representation on committees, equal pay and other areas as well. A few orchestras have had fascinating women's meetings. As more of us follow suit we should find more common areas as well as ideas for improvement and/or solution.

Special concerns are the problems of women in the work place that stem from their function as childbearers. Although we are often not aware of acts of discrimination against women in symphony orchestras (particularly *after* they have won positions in orchestras), we occasionally recoil when confronted with evidence. The following is a quotation from a personal employment contract dated June 5, 1978 for the 1978-79 season of one of our ICSOM orchestras.

If a female becomes pregnant between the time she signs this contract and the opening of the season, this contract will be void. A musician who becomes pregnant during the season will be paid only for all services rendered up to the time she stops performing with the orchestra. Such musician will notify the employer of pregnancy, and misrepresentation of condition relieves the employer from any liability.

Policies relating to pregnancy, childbearing and childrearing are obvious concerns of symphony women. Fortunately, Federal law now prohibits discrimination because of pregnancy; the Pregnancy Discrimination Act covering employers of more than

15 employees, requires that the employer which currently offers sick leave or disability benefits for any purpose must offer the same sick leave or disability benefits for pregnancy-related disabilities. Any existing sick leave or disability benefits must be extended to cover pregnancy. In addition, the Act includes pregnancy, potential pregnancy, present pregnancy and past pregnancy in its specific discrimination code. In addition to this basic understanding of federal law, it behooves the women in every orchestra to become aware of their State's law regarding pregnancy. The following admonition is quoted from a pamphlet entitled *The Rights of Pregnant Workers Under the Law*, published by the *Women's Law Project* in Philadelphia, Pennsylvania, June 1979:

"... state law in Pennsylvania has protected for a number of years against sex discrimination based on differential treatment of pregnant workers."

"Women who face discriminatory treatment by employers based on pregnancy should file a complaint immediately with the State Human Relations Commission office nearest them. When this is done, a complaint is automatically cross-filed with the Equal Employment Opportunity Commission, the agency charged with enforcing the federal Pregnancy Discrimination Act. Women should also insist that bargaining agreements and the internal grievance procedures particular to their job sites comply fully with the standards for equal treatment of pregnancy and pregnancy-related disabilities which are set out under state law."

Discussions of maternity leave, pregnancy discrimination, or differential treatment discrimination reveal only the tip of the iceberg. Women's attitudes toward childbearing and childcare are reflected in this statement which summarizes the feelings of the women in one of our orchestras:

"More and more women have to work, and we must not accept the attitude that we are being allowed to hold a job. The fact that women bear babies and men don't, does not mean that working is a privilege for women and a right of men. The problems of raising the next generation are the concern for all society and not just of females."

To the best of my knowledge the concept of child care or childnurturing has not been addressed in our profession other than by those nursing or touring individuals who are faced with the momentous decision of how to cope with the conflicting demands of job and baby. One orchestra suggests that we should be investigating the possibility of forming day-care or tour-care centers, and suggests further that some of the spouses might serve on a rotating basis. Innovative programs in other segments of the work place exist; *Flextime*. Many companies have defined the core period of time when all employees must be present but have arranged flexible working hours for the balance of the required number of hours.

In work situations where the flextime concept isn't productive, a few companies allow employees to share jobs by working one week on and one week off. Can we find an idea that might allow for a less harrassed and more productive musician?

Again, we are advised to check our State's law for references to childrearing. The *Women's Law Project* in Philadelphia explains that in Pennsylvania, should an employer maintain a written or unwritten employment policy or practice which allows employees leave for purposes of childrearing and child care, such leave shall be equally applicable to both male and female employees. The word "child" or "children" in . . . includes children by birth or adoption.

Future discussions among orchestra women and/or negotiation teams and experiments by enterprising men and women

1981-82 SYMPHONY WAGE CHART

Most orchestras that guarantee income for recordings or other electronic services, pay such income in weekly increments. To facilitate comparison, the weekly salary in such orchestras are broken down into two figures. It should be noted that various other orchestras are active in the Electronic Media field, though no guarantee is provided by contract. This activity is not reflected in the annual guarantee salaries of those orchestras on this chart.

Orchestra	Weeks	Weekly Salary Plus E.M.G.	Annual Guaranteed Salary
Alabama	30	280.	8,400.
Atlanta	50	420. + 10. 430. + 30.	22,250.**
Baltimore*	29 ¹	435.	12,615.
Boston	52	650. + 20.	34,840.**
Buffalo*	40 ¹	415.	16,600.
Chicago	52	650.	33,800.
Cincinnati	52	530. + 25.	28,860.**
Cleveland*	52	{ 545. 575.	29,120.
Dallas	52	490. + 10.	26,000.**
Denver	38	{ 350. + 15. 375.	14,345.**
Detroit	52	{ 540. 600.	29,640.
Florida	29	310.	8,990.
Grant Park*	9½	467.	4,416.
Honolulu	38	360.	13,680.
Houston	52	495. + 15.	26,520.**
Indianapolis	46	435.	20,010.
Kansas City	42	350. + 10.	15,120.**
Los Angeles	52	620. + 57.	35,204.**
Louisville	38	248. + 24.	10,336.**
Milwaukee	50	460.	23,000.
Minnesota	52	544. + 25.	29,588.**
National	52	580.	30,160.
New Jersey	72 services @64.28		4,628.
New Orleans	40	465.69	18,627.
New York Phil.*	52	650. + 69.60 ¹	37,419.**
North Carolina	36	415.	14,940.
Oakland	124 services @51. (40 players) 105 services @51.		6,324. ¹ 5,355. ²
Oklahoma	31	328.	10,168.
Oregon	39	{ A cont. 223.67 B cont. 317.80	8,723. 12,394.
Philadelphia*	52	630. ¹ + 30.	34,320.**
Phoenix	36	{ 260. 270.	9,540.
Pittsburgh	52	{ 560. 600.	30,160.
Rochester	48	{ 440. + 15. 465.	22,440.**
St. Louis	52	510. + 40.	28,600.**
San Antonio	38	350.	13,300.
San Diego*	22	395.	8,690.
San Francisco	52	{ 520. + 25 600.	30,420.**
Seattle	44	435. + 5.	19,360.**
Syracuse*	42	302.	12,684.
Toledo	80 to 200 services @32.		
Utah	52	425.	22,100.
Chicago Lyric	17	600.	10,200.
Kennedy Center Opera	510. musicals, no guarantee 600. ballet, opera		
Met. Opera*	48 ¹	624.24 ²	31,212. ³
N.Y.C. Ballet*	25 ¹	535. ²	13,375. ³
N.Y.C. Opera*	29 ¹	535. ²	20,225. ³
San Francisco Ballet	80 perf. @84.92 80 hrs. reh. @16.65		8,124.

LEGEND FOR SYMPHONY WAGE CHART

**Annual Guaranteed Salary includes Electronic Media Guarantee or Recording Guarantee.
 Baltimore* — 'Season reduced due to lockout.
 Buffalo* — 'Season reduced from 48 wks. in 1980-1981.
 Cleveland* — Annual wage from March '81 to March '82.
 Grant Park* — Figures are for 1980-1981 Season.
 New York Phil.* — 'N.Y. Phil. guaranteed \$1000. in recordings and T.V. and \$2620. for 52 broadcasts.
 Philadelphia* — Plus \$10. per week for string players. (rotation pay).
 San Diego* 'Nine weeks cancelled from 1981-1982 Season.
 Syracuse* — Figures are for 1980-1981 Season.
 Met. Opera* — 'Plus 4 weeks Supplemental Unemployment Benefits at ½ salary.
^{1,2,3}Does not include rehearsal pay above contract allowance.
 New York City Ballet* — 'Includes 2 weeks Supplemental Unemployment Benefits. ^{2,3}Does not include rehearsal pay.
 New York City Opera* — 'Plus 6 week tour. ^{2,3}Does not include rehearsal pay. ³Includes \$1500 in Supplemental Unemployment Benefits.

AN EQUAL OPPORTUNITY EMPLOYER?

The following tongue-in-cheek piece of writing was motivated by announcements of vacancies which appear in various musical periodicals. The Cardinal Chamber Orchestra is an on-going musical group that draws its personnel from jobbing musicians in the Chicago area.

Richard Wyszynski, its Music Director, is not only a talented musician, but clever and humorous, as the announcement below suggests.

CARDINAL CHAMBER ORCHESTRA

The Cardinal Chamber Orchestra announces the following vacancies:

POSITIONS:

All positions open in all sections.

SEASON:

The Cardinal Chamber Orchestra is an aggressively non-profit organization with no visible means of support seeking members who are terminally ill, chronically disabled, impotent, suicidal, or eccentrically occult, who are committed to the principle of death-with-dignity-in-d-minor. The orchestra will assist members in seeking public aid, shoplifting techniques, and pre-paid burial plans. Its conductor has been rejected by many prominent symphony orchestras and arts councils, and a recent fund-raising campaign has led to at least one charge of extortion. To celebrate the orchestra's 12th season of unbroken suppression, program expansion includes plans for voluntary performances at funerals of all orchestra personnel, and fee-less commissions to any contemporary composer who can absorb the costs of score and parts, rehearsal space, advertising, concert performance, and carfare.

APPLICATION:

Send audition tapes, letters of intent, encephalograms, GTT tests, psychiatric reports, and any other proof of social neglect, contempt or abuse due to enlightened consciousness or high ideals to:

Richard Wyszynski, Music Director
 851 North Leavitt Street
 Chicago, IL 60622
 24-Hour Hotline: dial C-R-O-D-S-O-B

in all facets of our business may find a successful way to deal with this problem which escalated in importance in almost direct ratio to the increase of women finding orchestra jobs today.

YOU WOULD THINK I'D SLAIN THE ALBATROSS

The New Year didn't start too well. In the first week of January the dishwasher died, the oven needed a new safety valve, a defective cord was replaced on the TV set, and a bad compressor motor on the freezer resulted in a bill that paid for a night on the town for the electrician and his family.

So it wasn't surprising that when, after intermission of a recent rehearsal, I walked over to retrieve my violin on route to the stage, it was not where I had placed it. Worse yet, it was nowhere in sight. At first, puzzlement. Had someone, for whatever reason, moved it? Our back stage people provided no clue and as the entire orchestra shoved past me to the stage, my original response turned to concern.

On occasion people off the street had drifted into the hall and appropriated various articles. Cincinnati was at the moment Super Bowl wacky and I recalled having read an ad in the morning paper that advertisement.

SUPER BOWL — For rent. 4 bedroom home, indoor pool near Silverdome, \$6000. per week.

A Detroit phone number was included in the ad. At the exorbitant price of a ticket, the temptation to pilfer an old Italian violin to help pay for one was a thought not to be dismissed lightly that week.

Looking up I realized that I was standing back stage alone and was thinking that perhaps the job of getting out six issues of *Senza Sordino* a season was getting to me and that I had left my violin on my chair on stage, as preposterous as that might seem. Relief! I saw a violin and bow on a trunk about 20 feet away. They weren't mine but I picked them up anyhow and headed for the stage.

Instinctively, I was *wrong* — my instrument was *not* on my chair and I thereupon stopped the conductor in the middle of his downbeat. This caused Erich Kunzel very little trauma as he is used to being stopped in the middle of a downbeat. The last time it happened, a runaway Pepsi-Cola truck was about to slam into the front of the bandstand several summers ago during the rehearsal for a park concert. (See *Senza Sordino*, Vol. XVIII, No. 6). An appeal to my colleagues to look down and examine their instruments resulted in a few titters, but more important, produced an exchange of "axes" that put the out-

standing equipment in the proper hands and my blood pressure at the proper level.

On the way out of the hall after the rehearsal I was approached by a colleague who brought up the matter of a little money on the outcome of the Super Bowl game. He said, "you take the 49ers and I'll take your fiddle and three points." Still in shock, I answered, "YOU'VE GOT A BET!"

SEATTLE AGREES TO CONTRACT EXTENSION

On February 19, 1982 the Seattle Symphony musicians ratified an agreement for a one-year extension of their present contract due to expire August 31, 1982. The musicians presented the extension proposal to their tri-party employers-Symphony, Opera and Ballet in December. Symphony and Opera welcomed the proposal and quickly gave approval while Ballet reluctantly agreed just before the deadline in February. Services used by Ballet which represent about 3 weeks of the 44-week season could not have been replaced in the '82-'83 season had the Ballet left the contract as it had hoped. The possible loss of services combined with the Symphony's large deficits (over a million), loss of subscribers (1100), and the depressed economic condition of the Seattle area pose overwhelming problems for the Symphony's new management to solve. The players hope that the extension will provide the necessary time for all concerned to work for a healthier financial situation.

The extension agreement is not a wage freeze. All incremental increases guaranteed by the '81-'82 Master Agreement including seniority pay, severance pay, sick leave and pension will be in effect for the '82-'83 season, and musicians will continue to have the right to negotiate the wages of their individual contracts. Minimum scale is \$435 (\$487.50 first-chair) plus \$5 EMG. Seniority pay is \$1/week per year of service paid in 5-year increments after 5 years, up to \$20. Pension will continue to be credited at \$300/year for service beginning in '77-'78, in addition to credit for past service figured percentage-wise on each player's '77-'78 salary. In '82-'83 pension benefits, based on 30 years maximum service credit for a musician at minimum scale in '77-'78, will be \$521/month.

Marilyn Garner, Seattle ICSOM delegate

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EASTERN ORCHESTRAS

David Angus, Rochester Philharmonic
284 Castlebar Rd., Rochester, N.Y. 14610, Phone: (716) 271-1730

Baltimore Symphony, Boston Symphony, Buffalo Philharmonic, Kennedy Center Opera House Orchestra, Metropolitan Opera, New Jersey Symphony, New York City Ballet, New York City Opera, New York Philharmonic, Philadelphia Orchestra, Rochester Philharmonic, Syracuse Symphony, National Symphony.

SOUTHERN ORCHESTRAS

Brad Buckley, St. Louis Symphony
6607 Waterman, St. Louis, Mo. 63130.
Phone: (314) 863-4916

Alabama Symphony, Atlanta Symphony, Dallas Symphony, Florida Symphony, Houston Symphony, Kansas City Philharmonic, New Orleans Symphony, North Carolina Symphony, Oklahoma Symphony, St. Louis Symphony, Louisville Symphony, San Antonio Symphony.

CENTRAL ORCHESTRAS

Catherine Compton, Detroit Symphony
221 E. Boston Blvd., Detroit, MI 48202. Phone: (313) 869-7367

Chicago Lyric Opera, Chicago Symphony, Cincinnati Symphony, Cleveland Orchestra, Detroit Symphony, Grant Park Symphony, Indianapolis Symphony, Milwaukee Symphony, Minnesota Orchestra, Pittsburgh Symphony, Toledo Symphony.

WESTERN ORCHESTRAS

Melanie Burrell, Denver Symphony
415 Garfield St., Denver, Colo. 80206, Phone: (303) 388-1333

Denver Symphony, Honolulu Symphony, Los Angeles Philharmonic, Oakland Symphony, Oregon Symphony, Phoenix Symphony, San Diego Symphony, San Francisco Ballet Orchestra, San Francisco Symphony, Seattle Symphony, Utah Symphony.

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SENZA SORDINO is the official publication of the International Conference of Symphony and Opera Musicians and is published six times a year on a bi-monthly basis. ICSOM is affiliated as a conference of the American Federation of Musicians of the United States and Canada, AFL-CIO.

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Subscriptions: A.F.M. Members \$4.00 per year
Non-Members A.F.M. \$7.00 per year

