

# Senza Sordino

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## FUENTEALBA CONVENES SYMPOSIUM IN CHICAGO

Representatives of over 30 ICSOM orchestras and officers of their local unions met at Chicago's Holiday Inn O'Hare May 18-19 at the request of AFM president Victor Fuentealba, fulfilling his promise made at the 1985 ICSOM conference to convene a symposium to discuss work dues, services and support provided by local unions, and relations between orchestras and their locals.

In his opening remarks, President Fuentealba reviewed AFM finances during his administration, including the establishment of work dues. While affirming his belief in the fairness of work dues based on earnings, Fuentealba again stated that inequities do exist and that an unfair and disproportionate amount of work dues is being paid by symphony musicians. He asserted that a solution must be found which does not destroy locals or the AFM, and he again promised that he and the International Executive Board would recommend a proposal for work dues relief at the next AFM conference in 1987. Fuentealba also stated that unions are often not providing services to orchestras. A dollar-for-dollar return is impossible and unrealistic, but greater understanding of what locals can and should provide is needed.

In his response, ICSOM chairman Fred Zenone reviewed ICSOM-AFM relations, noting separatist and cooperative postures. While observing that ICSOM relations with the national federation are good today, he forcefully asserted that in too many locals musicians are paying too much and getting too few services back. Zenone noted that ICSOM objected to the work dues increases in 1980 and stated that repercussions are still being felt. Time is growing short to address this problem, and he hoped the present meeting would be beneficial.

Remarks by musicians and officers during general sessions indicated excellent relations in some cities, with unions providing legal services for negotiations and arbitrations and paying strike fund dues for musicians, but serious conflicts were evident elsewhere, with symphony musicians funding a large part of their local's budget and receiving minimal support as the local foundered financially.

General sessions alternated with special presentations to inform and educate all present about important areas where mutual effort, understanding, and cooperation between unions and musicians are essential. Grievance and arbitration was explained by Cosimo Abato, AFM legal counsel; ICSOM attorneys Leonard Leibowitz and Liza Hirsch DuBrul gave their workshop on contract negotiations; Martin Levenson of Martin Segal provided information on pensions; AFM Symphony Department head and symposium moderator Lew Waldeck, Local 802 vice president John Palanchian, and Fred Zenone discussed orchestra committees and committee-union relations; Cincinnati local president and IEB member Gene Frey spoke about the costs of running a local union.

Some 90 persons attended, including all AFM officers and International Executive Board members, all ICSOM governing board members, and officers of ROPA and OCSM.

## 1986 ICSOM CONFERENCE IN ATLANTA

As the summer season (or hiatus) approaches, so does the annual ICSOM conference. This year's gathering will be in Atlanta, Georgia, at the Colony Square Hotel. The opening session will begin at 1:00 P.M. on Wednesday, August 20; we will adjourn at about the same time on Sunday, August 24.

It seems that each year we try to accomplish more, and this year will be no exception. We expect activities to include:

- further discussion of the recent AFM meeting in Chicago, reported in the adjacent column;
- an update on the ICSOM medical survey;
- discussion of rising health care costs and reduced benefits, a subject of increasing concern during contract talks;
- advice from our opera and ballet orchestras to our symphony orchestras about contracting for the increasing number of opera and ballet services being required of them;
- the renewal next season of the phonograph recording agreement and the audio-visual television agreement; (Interested orchestras should be sure their delegates are prepared to represent them on this topic.)
- the annual negotiation workshop, a rite of passage for new delegates;
- election of chairman, president, treasurer, secretary, and *Senza Sordino* editor.

Additionally, this conference begins ICSOM's 25th year of service to orchestras. It is appropriate that we begin a serious assessment of ICSOM's priorities, structure, and future activities. What is the role of the national organization in bread-and-butter issues? In quality-of-worklife issues? In shaping the workplace in the immediate and distant future? The continuing health of our organization depends on the vigor and vision with which we address these questions.

Our agenda is already full, and there will be more by the time we arrive in Atlanta. In spite of that, we promise to keep some time free for leisure activities.

Atlanta Symphony delegate Michael Moore tells us that the conference hotel is part of a large complex of fine restaurants and specialty shops, including an athletic club with a pool and racquetball courts. Colony Square, located in mid-town Atlanta at Peachtree and 14th Street, is across from the Woodruff Arts Center and the High Museum of Art and is adjacent to parks (attention joggers) and rapid transit. The Southern Conference Center within the hotel will provide very comfortable facilities for our business meetings. Atlanta AFM Local 148-462 plans a barbecue one evening; transportation to the suburban location will be provided for delegates.

See you in Atlanta!

*Frederick Zenone*  
ICSOM Chairman

## SYMPHONY DEPARTMENT GOES ON-LINE WITH COMPUTER BULLETIN BOARD

The AFM Symphony Department computer bulletin board is now in operation. Any AFM member with a personal computer and modem can access the board.

The latest wage chart for major orchestras is currently available for down-loading. In addition, members can leave messages for Symphony Department personnel and can send and receive personal mail and public messages. Some orchestra openings announcements are also on-line.

Charts for regional orchestras will soon be available, as will detailed budget data for orchestras. Other offerings are being considered by an ICSOM computer communications committee established at last year's ICSOM conference: Ellen McGlone (San Antonio Symphony), Don Koss (Chicago Symphony), ICSOM legal counsel Leonard Leibowitz, and Symphony Department head Lew Waldeck. Increasingly sophisticated manipulation of data is expected.

Telephone number for the Symphony Department bulletin board is 212-302-8237. Preferred communications parameters are 8 bits, no parity, 1 stop bit. Other settings may work, and members are urged to experiment if they encounter problems.

Persons logging on for the first time will be asked to register by leaving name, address, telephone number, local union number, and social security number. Full access to the board is granted after verification, which takes a few days.

The main menu appears below:

MESSAGES & COMMUNICATIONS	UTILITIES	CHARTS & STATS
B)ulletins	O)perator	H)elp
C)omment	P)ersonal mail	L)ines per page
E)nter message	Q)uick scan	X)pert on/off
I)ntial welcome	R)ead messages	? )Functions
K)ill Message	S)can messages	U)tilities
		D)oors
		F)iles & Charts
		SIGN OFF
		G)oodbye

Entering the first letter of each listing grants access. Some examples: B allows you to read posted bulletins; C allows you to leave a comment for the system operator; E allows you to send a message; F grants access to files and charts; G logs you off the system; H provides help with commands.

The SDBB runs on an IBM PC-XT with a 20-megabyte hard disk and uses RBBS software, a popular public domain bulletin board program.

The board is in operation 24 hours a day but may occasionally be down for maintenance.

*This article was adapted from information provided on the Symphony Department bulletin board and from an article by SDBB system operator Wayne King in the International Musician.*

## HOUSTON MUSICIANS PLAY CHALLENGER MEMORIAL CONCERT

Houston Symphony Orchestra musicians participated in a special evening of entertainment honoring the seven Challenger astronauts. The event, held March 27 in Jones Hall, featured singer John Denver, the HSO, Houston Ballet, Houston Grand Opera, and Theatre under the Stars. Families of the challenger crew members were among the 3,000 who attended.

The concert, directed by Toshiyuki Shimada, marked the first time that Houston's major arts groups performed in a single evening on the same stage. All performers donated their services for the event.

The \$50,000 in admission fees went to the Challenger Benefit Fund, established to receive public contributions in memory of the seven persons who died in the explosion of the space shuttle Challenger. The fund will provide financial support and education for dependents of persons killed in space flights.

## MY FIRST ICSOM CONFERENCE

As a member of the New York City Opera for the past 20 years, I half-heartedly listened to the annual ICSOM report following each conference, read the numerous bulletins posted on the board regarding orchestra settlements, paid my ICSOM dues, and passively appreciated whatever it was that ICSOM was doing. As I became more active in committee work, I became more aware of the burdens-of leadership. I felt increasingly responsible to my group for the contract conflicts that continuously arose, and I began to feel frustration from having to justify decisions and actions to apathetic orchestra members, recalcitrant union executive boards, and unresponsive managements.

It was with this sense of antipathy and subdued curiosity that I arrived at the 1985 ICSOM conference. There I met the doers and movers of the music industry. I met intense, verbal, creative people committed to collectively addressing the problems of contracts, relations with local unions, health issues, committee burnout, and negotiating techniques. The conference was an intoxicating group-dynamics session. I discovered not only colleagues with the same concerns I had, but also a huge, nationwide support system from which to draw.

The conference is only the springboard for the use and development of the power and the strength of ICSOM throughout the year. ICSOM is an organization which strives to benefit performing musicians through the cooperative actions of their delegates and officers. I have learned that sharing problems and concerns with ICSOM representatives does not mean that anyone will rate or raid my negotiating techniques. I recognize that advances other orchestras have made can have a great impact on my management, my board, and ultimately my orchestra's contract. I realize now that if managements know that we combine our efforts to improve and enforce our contracts, if they know we constantly talk on the phone to examine and solve sticky issues, they will understand and recognize our power.

Until I arrived in San Francisco, I did not appreciate this creative support system. I did not realize that I had knowledgeable people to call for advice. I did not appreciate the fact that other orchestras had experienced situations similar to ours and that my orchestra could benefit from their experience in finding our own solutions.

I now call, inquire, compare. I am not isolated. I do not feel overburdened with decisions. I am mentally stimulated by conversations with other ICSOM representatives. I feel myself a much stronger and more secure leader. My orchestra can only benefit from this collective experience.

*Florence Nelson  
New York City Opera  
ICSOM Delegate*

## TIDBITS

- ICSOM president Melanie Burrell has been appointed to the artistic advisory board of the music medicine journal, *Medical Problems of Performing Artists*.

- The ICSOM governing board and president's council met in New York City in early May to discuss current business and to plan the annual conference.

- The Atlanta Symphony canceled its scheduled one-week June tour to Paris because of concern about terrorism.

- The Alabama Symphony Orchestra and the San Francisco Opera Orchestra have joined the AFM Strike Fund.

## INSTRUMENT TRANSPORTATION COMMITTEE EXAMINES AIRLINE POLICIES

The instrument transportation committee was formed during the 1984 ICSOM conference to study problems musicians face while traveling with their instruments. The committee's efforts have centered on air transport because it is so frequently used, involves more restrictions, and seems to create the most problems. Musicians have encountered confusion at ticket counters and have even been refused boarding; instruments placed in the hold have been damaged.

Airplane cabin storage accommodations (overhead bins, space under seats, closets) vary from plane to plane. All airlines restrict carry-on baggage to dimensions of 9x14x22". Few instrument cases meet this requirement. Oversized instruments occasionally fit into the garment-bag closet. Friendly pilots have been known to allow a bass or tuba to fly in the cockpit, but this is rare.

Seats for large cases may be purchased at a minimum 50% of full coach fare, often more. Some instruments may not be eligible for discounted fares. All airlines require that large instruments occupy the window seat directly behind the bulkhead. Some airlines require that basses be placed in first class. Most require the owner to sit in the seat next to the instrument.

[The Winter 1985 issue of *Chamber Music America* contained an article on airline policies and fares for transporting cellos. Reprints of "Flying with your Cello: An Update on Airline Policies" are available from Chamber Music America, Inc., 215 Park Avenue South, New York, NY 10017.]

The flight attendants union has petitioned the FAA to impose greater restrictions on carry-on baggage. Apparently oblivious to the value and fragility of musical instruments, this union lumps them in with bowling balls and Christmas trees as undesirable items to bring aboard airplanes. The union officials we contacted were not adversarial; they suggested we petition the FAA to make exceptions in our behalf. We did so, but our plea fell on deaf ears.

Nonetheless, flight attendants are often willing to accommodate musicians traveling on tour, especially if the airline has been alerted in advance by orchestra management.

For those traveling alone with large instruments, we make the following recommendations:

- Because airline fares for instruments vary, using a travel agent to book your flights with large instruments can result in significant savings.
- Anticipate problems and allow plenty of extra time at the airport. Security is understandably tighter than ever due to terrorism, and musicians can expect extra scrutiny because instrument cases readily attract attention.
- Even if you have a ticket for your instrument, check in at the main ticket counter so advance warning can be sent to the gate. At the gate, request advance boarding to position your instrument in its seat, especially if seat belt extensions are needed.
- If you must put your instrument in the hold, personally carry it to the plane and place it in the hold last so that it can be first off for you to retrieve planeside.

Finally, harrassment should not be tolerated. Stand up for your rights as a ticketed passenger and make sure airline personnel understand that your 300-year-old Stradivari is not a bowling ball.

*Ralph Curry*  
Instrument Transportation Committee Chairman  
Cleveland Orchestra ICSOM Delegate

## THE PITTSBURGH SYMPHONY AND ICSOM

Over the last several years ICSOM, through its annual conferences, site visits and phone consultations, has helped the Pittsburgh Symphony Orchestra Committee deal more effectively with our membership and with our local union, management, and board.

ICSOM has given us a better understanding of collective bargaining. Before our negotiations began, our orchestra committee took stock of its strengths and weaknesses. As is often the case, turnover had resulted in some lack of continuity and experience. To strengthen our position we sent current and prospective orchestra committee members to annual ICSOM conferences, where they attended the negotiations workshop. For many of us this workshop was our introduction to the fundamentals of negotiating, and we learned what to expect and how to prepare. We realized that we needed to clarify our negotiating priorities and to cultivate our information network locally and nationally.

We accomplished this with the help of our local attorney. Legal counsel's professional expertise was invaluable in organizing our negotiations and in keeping them on a constructive track, advising us when to say yes, and when not to say yes, with a sense of timing based on years of experience. We didn't have to rediscover how to negotiate every three years.

Negotiating includes efforts to persuade, and the better prepared we were, the more effective were our arguments. We needed to know what other orchestras were doing, and a willingness to share information was vital. If another orchestra got something first, it was easier for us; if we led the way, it was easier for other orchestras to follow. Other orchestras were allies, not competitors. We all benefited by sharing, learning from each others' successes and mistakes and finding creative solutions to local problems. The value of committee members working with musicians in other orchestras was inestimable. Such networking, which began at the annual conference, provided the opportunity to gain experience, ideas and information, and the challenge of putting these to use.

ICSOM gave us vision, direction, continuity, information, ideas, and experience when we needed them. It was our most valuable resource. Through continuing active participation in ICSOM we musicians must preserve the knowledge and progress we have gained and assure that ICSOM remains strong and vital.

*Penny Anderson, ICSOM Treasurer*

## SETTLEMENT SUMMARIES

**Oklahoma Symphony Orchestra** musicians ratified a new 1-year agreement on March 12, nearly two months before the expiration of their current contract. Both sides were eager to settle early because of the poor economic climate in Oklahoma; agreement was reached after 4 meetings over 6 days. The contract takes effect September 1986.

Wages (were \$380 plus \$40 EMG) increase to \$410 plus \$40 EMG for players not already receiving this figure. Season length remains at 42 weeks. For the first time there will be medical insurance coverage for family members. Instrument insurance (was \$5,000) increases to \$20,000 for string, bassoon, harp, and percussion players, \$10,000 for others.

Musicians will allow reduction of orchestra size from 54 to 51 by attrition only; vacancies created by dismissal or non-renewal must be filled. Joint board-musician committees will explore establishment of a pension plan and develop policies and procedures for any future selection of a new music director. Musicians' rights in case of bankruptcy were restored.

## SAN FRANCISCO VIOLINIST RETIRES AFTER FIFTY YEARS

David Schneider joined the San Francisco Symphony Orchestra in 1936 at the age of 18 as a violinist in the last seat of the second violin section. The symphony season was then 16 weeks and the weekly salary \$60. There was no summer season and no guarantee of a contract for future seasons.

During his 50 years in the SFSO he has played in both violin sections, including 10 seasons as principal second violin. He also played two seasons in the viola section.

In 1967 Mr. Schneider was a soloist in the Vivaldi *Concerto for Four Violins* under the direction of music director Eugene Jorda. In 1968 he performed Roger Sessions' violin concerto under Josef Krips. During the 1980-81 season he was soloist in the Goldmark concerto, Edo DeWaart conducting. In this final season, he performed the Mozart *Concerto No. 5 for Violin* in the Mostly Mozart series under Alexander Schneider.

Over the years, David Schneider has served on each of his orchestra's various committees. As a member of the retirement committee, he was instrumental in switching to an investment firm which tripled the capital worth of the pension fund.

Mr. Schneider is the author of *Music, Maestros, and Musicians*, a highly entertaining personal perspective on the history of the San Francisco Symphony. The book, published in 1983 by Presidio Press, is now in its second printing.

In December 1985 Mr. Schneider was guest of honor at the annual dinner of the board of trustees, on which occasion it was announced that he will become a member of the board at the end of the 1985-86 season, the first SFSO member to be so honored. In this new position Mr. Schneider expects to serve as liaison between musicians and trustees, bringing the hopes and desires of the players to the board and presenting the problems and perspectives of the trustees to the musicians. He also hopes to serve as a public relations representative of the orchestra, expressing the importance of the orchestra to various community groups.

*We thank David Schneider and SFSO ICSOM delegate Marguerite Figeroide for preparing this article, and we congratulate David Schneider on his illustrious career and wish him well in retirement.*



David Schneider

## LITERATURE COLUMN

Robert Coleman, Dallas Symphony violist and the first editor of *Senza Sordino*, recently requested two weeks off without pay from the Dallas summer season ("Starfest") to go to Cape Cod. He submits for publication his petition to his personnel manager, Will, a bassoonist in the orchestra.

*An humbled laborer in the vineyards of Calliope seeketh release from the final portion of his summer service, and finding that such supplication must be presented in writing, withal places pen to paper and, addressing his seigneur (yclept Will), composeth:*

### ∞ A Petition (In Viola Clef) ∞

*When June's gentle zephyrs cease to blow,  
And softest sunlight turns to July's brassy eye,  
Then do the golden sands of Massachu  
Call to me, and thither must I fly!*

*There dolphins leap, and languorous tides bring home  
Their treasure from far Nineveh, sea-bourne;  
Old Neptune rises from the hissing, frothy foam  
And laughing Triton winds his spiraled horn.*

*As the sirens, in gone-by, fabled days,  
Sang their magic song of love and bliss,  
And drew poor maddened sailors to their watery graves,  
So do they with me, and therefore do I this.*

*For even now I hear the sirens call,  
And even now the heart leaps in my breast;  
And sweetest memories of Cape and Cod  
constrain me, now, to pen this fond request:*

*Good Will, if good will be thy native bent,  
Release me from two trivial final weeks  
Of the Fest of Stars, by which I'm sorely pent,  
That I may go to that which my heart seeks!*

*Hearken to brave Ulysses, on the wine-dark sea:  
Hear him, lashed to oaken spar, out-cry:  
"Release me to go where the sirens sing!  
Free me, e'en though, thereby, I die!"*

*So do I cry out, in agony of rhyme:  
O mightiest Manager of Personnel,  
Grant that ultimate fortnight to be mine;  
That on that distant shore I might, a short while, dwell.*

*And shouldst thou grant to me this merest boon,  
That I may to that far land hie,  
Then will I sing, O great and loud bassoon,  
Thy glory to the starry sky!*

*And multitudes will tell thy radiant fame;  
A thousand thousand years will know thee still;  
Whilst babes, in utero, will thee acclaim,  
Singing sweet praises to the name of Will!*

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Tom Hall, Editor—Mailing Address: 2800 Lake Shore Dr. #4001  
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