

# Senza Sordino

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## Congressman Sidney R. Yates: A Champion of the Arts

Isadore Zverow joined the Chicago Symphony Orchestra as a violist in 1945. About that time, Sidney R. Yates returned to his native Chicago from World War II service in the navy, and was elected to the U. S. Congress in 1948. He serves Mr. Zverow's district on the north side of Chicago and is recognized as the leading arts advocate in Congress, assuming primary responsibility for the fight on federal arts funding. Zverow has been a supporter of Yates for these forty years and sees him as "a skillful political person and a champion of all that's considered good among progressive-minded people."

Congressman Yates has been a member of the powerful House Appropriations Committee for four decades, and chairs the subcommittee on the Department of the Interior and Related Agencies. As subcommittee chairman, he generally works quietly behind the scenes to defend the environment and the arts. He has been a leading opponent of the destructive and irrational environmental policies of the Reagan administration and Secretary of the Interior James Watt.

Congressman Yates' subcommittee also provides the funding for the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum Services, and the Smithsonian Institution. When Ronald Reagan proposed a 50 per cent cut in NEA funding in 1981, Yates blocked the reduction. His subcommittee simply ignored the requested cuts, and Reagan finally signed the measure. During the past several years, Yates has successfully secured higher Arts Endowment appropriations, with \$169 million allocated in fiscal 1989.

This past year, Yates worked to fend off attacks on the NEA and attempts at censorship of Endowment grants. Public controversies were deliberately created by conservatives over the photograph "Piss Christ" by Andres Serrano, who received a subgrant from a North Carolina organization funded by the NEA, and the

sexually explicit Robert Mapplethorpe exhibit at the Corcoran Gallery in Washington, which was subsequently cancelled. Yates fashioned a measure which established review of all applications by a panel of private professionals chosen by the NEA to oversee the grants, but kept the role of censorship away from Congress. He then limited the budget reduction, proposed by some to be as much as ten percent (about \$17 million), to a mere \$45,000, the amount of the two offending grants.

Yates has been in the forefront of the battles for the Equal Rights Amendment, a nuclear freeze, and handgun control. He has been an advocate for the government's proper role in providing aid to older cities such as his native Chicago. As a member of the subcommittee for the Treasury-Postal Service, he has been instrumental in keeping postage rates down for non-profit institutions.

The octogenarian Yates faces a challenge in the spring primary, where age has been raised as one of the issues. Although Isadore Zverow retired from the Chicago Symphony in 1988, he is acutely interested in the orchestra and other arts organizations. He appreciates the crucial importance of supporting Yates, the Congressman who has played such a vital role in funding symphony orchestras and supporting the arts.

*David R. Angus, Rochester Philharmonic ICSOM Delegate  
ICSOM Governing Board Member-at-large*

*Note: Because of the extent to which Congressman Yates has championed the arts for many years, we have taken the unusual step of profiling him in our newsletter. ICSOM orchestras will soon receive a bulletin suggesting ways of supporting Congressman Yates. Please consider that bulletin carefully. Members of Congress must see that we stand behind our supporters.*

### January Meetings

- January 1990: ICSOM chairperson Brad Buckley met with the orchestra committee of the New York Philharmonic.
- January 1990: Brad Buckley met with the executive board of Local 802 (New York City) to discuss the symphonic workplace and what orchestra players need from the union.
- January 22, 1990: The Players Conferences Council (formerly Summit Committee) met with Federation president Marty Emerson and members of the IEB to discuss the

- recommendations of consultant Bill Roehl regarding restructuring the Federation. (See Trade Division article, October 1989 *Senza Sordino*.)
- January 22, 1990: The ICSOM media committee (Brad Buckley, Florence Nelson, Michael Nutt) attended a recording caucus in New York in preparation for the phonograph negotiations.
- January 29, 1990: The ICSOM media committee attended negotiations for the symphonic section of the phono agreement.

### 1989-90 Wage Chart of ICSOM Orchestras

Orchestra	Weeks	Annual Minimum Salary	+Max Seniority (35-yr Cap)	EMG	Recording Sessions (1988-89)	Pension	Average Services Weekly	Vacation Weeks	Relief Weeks
Alabama	42	20970	20970	630	1	0	6.5	3	
Atlanta <sup>+</sup>	52	41340	50440	3900	14	17000	8	8	2 serv (str)
Baltimore	52	43940	44980	1560	5	19500	8	8	12 serv
Boston	52	56680	59280	1040	13	21000	8	9	
Buffalo <sup>+</sup>	46	30544	30544	0	0	9000	8	4	1
Chicago Lyric Opera*	21	21840	22281	1360	0	0			
Chicago	52	56680	58500	5096	22	22500	7.5	8	2
Cincinnati	52	48490	50570	2340	11	17000	8	8	
Cleveland	54	56180	60500	3276	15	20000	8	8	
Dallas	52	42952	43732	2340	7	13200	8	8	
Denver/Colo <sup>+</sup>					3			8	
Detroit <sup>1</sup>	48	47694	49614	1040	0	20000	8	6	8 serv +
Florida Orch <sup>2</sup>	38	19000	20330	190	0	230	8	2	
Florida Sym	39	20007	21372	0	0	0	8	2	
Grant Park	10	6988	6988	0	0	EPW	8	0	
Honolulu	41	21400	22220	0	0	0	7.8		
Houston	52	41470	42770	2080	3	15000	7.75	7	
Indianapolis	52	38480	39520	0	0	14400	8	7	
Kennedy Center*	52	13066			0		9		
Los Angeles Phil <sup>+3</sup>	52	54600	57460	2000	7	21600	8	9	4 serv
Louisville	43	20264	20264	1680	2	0	8	3	
Metropolitan Opera							8.5		
Milwaukee	50	41000	42000	1175	9	12960	8	6	
Minnesota	52	53300	54340	1300	9	23000	8	8	
National	52	50960	58240	1040	9	19000	8	9	1 (str)
New Jersey	31	22475	23095	1271	5	0	7	2	
New Orleans	34	19030	19030	0	0	0	8	3	
New York City Ballet <sup>4</sup>	26	22977	24602	0	0	10% EPW	7.5	3	
New York City Opera*	26	23200	25230	0	0	8% EPW	8	3	
New York Phil	52	55640	58240	5148	16	28000	8	7	1
North Carolina <sup>5</sup>	41	29281	30221	0	1	7% 403b	8	6	
Oakland E. Bay									
Oregon	43	25923	25923	300	2	0	7.5	3	
Philadelphia	52	56160	59280	4056	20	28000	8	9	1 (str)
Phoenix	40	23000	24000	0	0	0	8.2	3	
Pittsburgh	52	54730	56810	520	0	23000	8	8	
Rochester <sup>6</sup>	49	31419	32169	931	4	6750	8	7	
St. Louis	52	47438	49258	2600	14	16000	8	8	
St. Paul Chamber <sup>7</sup>	40	39000	40150	1200	3	8%*	8	4	1
San Antonio <sup>8</sup>	39	22260	23625	390	0	20	7	3	
San Diego	37	22940	22940	1480	0		8	2	
San Francisco Ballet				825	0		8.4		
San Francisco Opera									4
San Francisco <sup>9</sup>	52	54600	56420	2600	10	22000	8	10	
Syracuse	44	24297	24672	0	0	formula	7.5	4	
Utah	52	29458	30758	0	3	0	8	8	

Wage Chart Notes

This chart is based on information provided by ICSOM delegates.

- \* Opera and ballet orchestra salaries do not reflect rehearsal pay, which is computed in too many different ways for comparison.
- + Seniority is paid in addition to overscale payments except in Atlanta, Buffalo, Denver, and Los Angeles. A 35-year cap was used for ease of comparison.

- <sup>1</sup> Detroit: additional relief of 2 services/5 years seniority, up to 8 services, for strings, second winds and brass.
- <sup>2</sup> Florida Orch pension contribution to 403b.
- <sup>3</sup> L. A. relief services are concerts only, for non-principal strings.
- <sup>4</sup> NYC Ballet: pension contribution is 10% of scale.

- <sup>5</sup> N. Carolina has additional optional 6-week summer season. Pension contribution is % of total orch base salary.
- <sup>6</sup> Rochester: pension contribution is amount of new defined contribution added to frozen defined benefit.
- <sup>7</sup> St. Paul: pension contribution (based on individual salary) to an individually vested annuity.
- <sup>8</sup> San Antonio: pension contribution per month/years of service.
- <sup>9</sup> San Francisco: violas and cellos get 1 relief week every other year.

*Stephanie Tretick, Pittsburgh Symphony ICSOM Delegate, and Michael Nutt, ICSOM Member-at-Large, assisted in the preparation of this chart.*



GREAT MOMENTS IN SCIENCE: THE DAWN OF THE SUPERCONDUCTOR.

Three cartoons were chosen by the Governing Board of ICSOM as Senza Sordino cartoon contest winners. The artists received professional quality drawing pens as prizes. Many wonderful entries were submitted, leading to the dangerous possibility of the contest's becoming an annual event! The winning cartoons will be published in alphabetical order, starting with this issue's entry by Lisa Albrecht, who plays trombone in the San Antonio Symphony.

## Settlement Summaries

**Buffalo:** 3-year agreement ratified September 28, 1989. During the first year, wage increases will be partially financed from the budget for overscale wages: some players who had received very high overscale wages will be paid less than before. Wages (were \$619) go to \$664—696—741. Pension (was \$21/month/year of service) for the next 6 years will be \$25—27—31—34—42. Improvements in string relief and break time.

**Boston:** 3-year agreement ratified September 1989. Wages (were \$1040) go to \$1090—1140—1160/1200. In the third year, seniority pay will go from \$2 to \$3/week/year of service. Radio pay will increase in third year from \$20/week to 4% without a sponsor, 6% with a sponsor. Pension (was \$20,000) will increase from \$21,000 to \$24,000 over 3 years. Improvements in workload, insurance, overtime. Clarification of audition procedures.

**Cleveland:** 1-year agreement ratified October 5, 1989. Wages (were \$1000) will be \$1020/1050. All other terms remain the same as the previous contract.

**San Diego:** 2-year agreement ratified October 10, 1989. Wages (were \$585 + \$40 EMG) will be \$620—660, both + \$40 EMG. Season (was 37 weeks) will be 37—38. Instrument insurance to be provided in second year for 81 players x \$20,000 value, to be shared among the players in a way that provides the fairest

and most complete coverage to everybody. At least 2 auditions per vacancy per year if position not filled at first audition. Music director has veto power.

**New York City Opera:** ratified a 5-year agreement November 18, 1989 after a 10-week strike. Wages (were \$755 for 5.5 performances + rehearsal) will be \$800—850—900—950—1000, at 5 performances a week for the last 2 years. Season (was 23 + 6 SUB) goes to 23 + 6 SUB—26—26—26—25, with vacation weeks 3—3—3—3—4. Starting in the second year, rehearsal pay minimum yearly guarantee is \$1800—1950—2200—2550. Per cent of performance pay contributed to pension (was 8%) will be 8—8—9—9—10. Improvements in substitute pay and touring.

**New Jersey:** ratified a 1-year agreement November 24, 1989. Season (was 29 weeks) is 31. Wages (were \$690) are \$725. New health insurance, new personal days. Remainder of previous contract stays in effect.

**New York City Ballet:** ratified a 3-year agreement November 20, 1988. Wages (were \$833) go to \$884—934—1000. Rehearsal pay (was \$23/hour) will be \$26—27—28. Season remains 26 + 3 SUB. Seniority pay goes to \$2.50—2.75—3.25 per week. Pension contribution by management (was 10% of performance salary) increases to 10% of gross pay, including rehearsal and media income. Increases in health and life insurance. Improvements in wages and benefits for subs and extras.

## The Houston Symphony Musicians' Project Fund

During contract negotiations in 1988, it became apparent that a general lack of awareness existed about the Houston Symphony and its musicians, not only in the community, but among members of the symphony board. At the conclusion of negotiations, our legal counsel Phil Sipser suggested revising the guidelines of our security fund (\$1000 contributed by each member for contract negotiations in April 1988). Revisions were proposed to keep the fund intact and to establish a projects fund for public outreach.

The revisions, called new fund guidelines, were voted in by a majority of the orchestra, with a mandatory \$6 weekly payroll deduction to the projects fund. However, there was considerable and vocal opposition. In December 1988, after months of intense discussions at orchestra meetings, the new fund guidelines were amended to allow the return of the original security fund monies and to make participation in the projects fund voluntary.

The projects fund has been intact for over a year now, with a sizable majority of orchestra members contributing. Current projects include the logo, musicians fan club, video, and newsletter.

We use our new "Musicians of the Houston Symphony" logo on stationery, T-shirts, bumper stickers, and posters. This project actually makes money from sales.

The musicians fan club uses a banner of the logo and sets up an information booth in the lobby of our concert hall. This project allows the audience to meet orchestra members informally and helps get logo products to the public. For a nominal donation, fan club members receive a T-shirt and newsletter subscription.

Our video, which cost approximately \$5000, was produced in

1988 by a local company, and contains footage of the musicians at work, scenes of private life, personal interviews, and commentary. Presentations at clubs and organizations throughout Houston have been well received, indicating that the video is a viable source of exposure.

Our bi-monthly newsletter, "Upbeat," features articles on the sections of the orchestra, aspects of symphony work, influential people in the community, and profiles of individual musicians in the orchestra. This is our most expensive and ambitious project, costing \$1200 to \$1500 per issue. Our target mailing list of about 1500 includes board members, donors, civic leaders, important public figures, and media. Response has been enthusiastic.

The Houston Symphony Orchestra has suffered numerous setbacks over the past decade. We are in a critical era, working to turn the orchestra around financially and artistically. Changing public awareness and attitude is important in this large southwestern city where the symphony orchestra has not been the cultural focal point. The purpose of the projects is not to compete with, but to complement what management does, and to give the musicians themselves more exposure in the community. Although we would love to brag of 100% participation from our members, we can only say that the musicians who are involved in these projects are highly motivated and committed to the betterment of the Houston Symphony Orchestra, and in general...Upbeat.

*Brian Del Signore, Houston Symphony ICSOM Delegate  
Bernice Beckerman and Thomas Elliot contributed to this article.*

### Worth Noting

- The IEB has decided that union members must have earned \$3000 or more from recordings over the previous two years to be eligible to vote on the phono contract. Formerly, the requirement was to have earned \$1000 or more the previous year.
- The IEB has elected to move Federation headquarters to the Washington, D.C., area.
- Orchestras traveling to New York City should be aware that the hotel workers have an informational picket line at the Novotel.
- The NY City Ballet Orchestra recently settled more than a contract, patching its stormy relationship with Local 802. Acknowledging the local's participation in the recent negotiations, the orchestra committee wrote, "We truly worked together as a team for the first time in many years, proving that mutual trust and cooperation can produce exceptional results."

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