

# Senza Sordino

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## Blue Ribbon Wraps Up Final Package

*Since last September, there have been approximately fifteen days of deliberations by the Blue Ribbon Committee, which was charged with reforming the dues and structure of the AFM. Representatives from the Player Conference Council (ICSOM, ROPA, OCSM, and RMA) participated on behalf of orchestra and recording musicians. The Blue Ribbon Committee will present its suggestions for reform to the 1991 AFM convention. I asked ICSOM Chairperson Brad Buckley to explain how the reforms will affect the AFM in general and symphony musicians in particular. — Ed.*

**What were the points that you brought to the attention of the committee on behalf of symphony musicians?**

We emphasized that symphony musicians pay high work dues, while many members of the AFM can and do evade paying work dues. We discussed the services that we need and the poor administration of many locals. We advocated our need for a strong, responsive, well-administered union locally and nationally, with all members paying a fair share.

**Are the committee's recommendations a sincere effort to make the union financially stable and more responsive to the members?**

Yes.

**Will adoption of the recommendations fulfill the commitment by the International Executive Board (IEB) for dues reform?**

No—most of the problems of dues are at the local union level, which this report does not directly address.

**Will the proposals decrease symphony musicians' work dues?**

No.

**Then why would symphony musicians want these proposals to be adopted?**

The restructuring process encompasses much more than dues reform. The recommendations have the potential to create a stronger, better union—if the AFM convention enacts them.

**Will the AFM convention adopt the proposals?**

Getting these proposal passed at the convention will be difficult. There are already groups preparing alternate budgets and plans. Also, the convention must elect an administration which will carry out the recommendations.

**How will the proposals affect symphony musicians?**

Presently, much of the union's operating revenue both locally and nationally is provided by work dues collected from a small percentage of the membership. If the proposals are adopted, more costs of the national union will be covered by equal assessment among the entire membership, and work dues used primarily to fund services specifically for those musicians who pay work dues.

**What kind of services could be provided by an expanded Symphonic Services Division?**

Actuarial services for pension analysis, public relations help during disputes, accounting services for financial analysis of our

institutions, political lobbying, legal assistance, and computer services for contract comparisons are just some of the services we need.

**Since symphony contracts are negotiated and administered locally, why should we pay work dues to the national union, especially if many other musicians will not?**

The answer to that question depends on your viewpoint. You might not want to pay work dues if you consider your orchestra immune to the issues that affect other musicians, and find your local union a model of efficient, cost-effective service. [See ICSOM union survey, page 4].

**Why did the committee include a set of recommendations to the IEB with the report?**

These recommendations reflect the dissatisfaction many have with the AFM's track record in addressing the problems of the union.

**How meaningful is the committee's strong recommendation that the IEB continue and intensify its investigation of trade divisions for symphony and recording musicians?**

Committee chairman J. Alan Wood openly stated at a Blue Ribbon Committee meeting that the formation of trade divisions is the way that the AFM needs to be structured in the future. The recommendation summary states that the committee reviewed the Roehl Report proposals and the activities of the trade division study committee. However, carrying out the recommendations will be up to the IEB.

**Would you consider the Blue Ribbon Committee successful?**

The union officers who participated in the restructuring deliberations should be commended for a good-faith effort to reform the AFM. Their recommendations have the potential to bring about real constructive change in the AFM. However, there are still a lot of *ifs* facing the union. There will be constructive change *if* the AFM convention enacts the recommendations, *if* the next administration and board creatively lead the union, *if* our work dues are used to furnish the services we need, and *if* the AFM administration will follow our advice regarding the personnel and services of the Symphonic Services Division.

*(See summary of recommendations, page 4.)*

### 1990-91 Wage Chart of ICSOM Orchestras

Compiled by Debbie Torch  
from data provided by  
ICSOM delegates

Orchestra	Weeks	Annual Minimum Salary	+Max Seniority (35-yr Cap)	EMG	Recording Sessions 1989-90	Pension	Average Services Weekly	Vacation Weeks	Relief Weeks
Alabama <sup>1</sup>	45	24,100	24,100	900	1	see note	7	4	
Atlanta <sup>2</sup>	52	43,680	45,500	3,900	17	19,000	8	8	2 serv (str)
Baltimore	52	47,710	49,010	2,340	9	19,500	8	8	16 serv
Boston <sup>2</sup>	52	59,280	63,180	1,040	7	22,000	8	9	
Buffalo <sup>3†*</sup>	39	32,016	33,166	0	0	27	8	3	
Chicago Lyric	21	25,815	26,330	0	0	8%EPW	6		
Chicago <sup>4</sup>	52	59,280	62,920	0	21	28,000	7.5	8	2
Cincinnati	52	52,260	54,340	2,340	16	17,000	8	8	
Cleveland	52	56,420	60,580	3,385	18	20,000	8	9	
Colorado <sup>5‡</sup>	38	20,278	21,608	722	0	see note	8	4	
Columbus <sup>*</sup>	46	33,350	33,350	0	2	5%-7%	8	3	
Dallas	52	46,540	47,320	2,860	7	20,880	8	8	
Detroit <sup>6</sup>	48	52,304	54,224	0	0	20,000	8	6	8 serv +
Florida Orch	36	18,000	19,260	180	0	2% 403b	8	3	
Florida Sym <sup>7</sup>	23	12,282	13,087	115	0	200 403b	8	2	
Grant Park	10	8,053		0	0	8%EPW	8	0	
Honolulu	42	23,676	24,936	0	0	5%EPW	7.6	3	
Houston	52	41,990	43,290	2,080	6	15,000	7.75	8	
Indianapolis <sup>*</sup>	52	39,780	40,820	0	0	40	8	8.5	8 serv
Kennedy Center <sup>#</sup>	10	13,066	13,066	0	0	8%EPW	12	0	
Los Angeles <sup>8†</sup>	52	58,240	62,140	2,000	3	23,436	8.4	9	1
Louisville <sup>9</sup>	44	21,241	21,901	1,760	3	250	7	4	
Met Opera <sup>10</sup>	30	55,000	55,000	0	32	50%-60%	8	5	3
Milwaukee <sup>11</sup>	47	39,597	40,697	822	8	40	8	6	3
Minnesota <sup>12</sup>	52	55,770	57,070	1,300	7	23,000	8	8	7 ser (str)
National <sup>#</sup>	52	50,960	58,240	1,040	9	19,000	8	9	1 (str)
New Jersey	27	19,575	20,115	502	1	7%EPW	7	1	
New Orleans	28	16,436	16,436	0	0	6%EPW	7	3	
NYC Ballet <sup>13</sup>	26	29,412	31,474	0	0	10%EPW	8	4	
NYC Opera <sup>14</sup>	26	21,100	21,170	0	0	8% EPW	5.5	3	
New York	52	59,280	62,920	0	17	30,000	8.5	8	1.
North Carolina <sup>15</sup>	45	28,035	28,935	0	0	7% 403b	8	4	
Oregon <sup>16#</sup>	43	25,923	25,923	315	0	7.25%EPW	7	2.5	
Philadelphia <sup>17*</sup>	52	59,280	59,340	1,500	18	2,625	8.44	9	1 (str)
Phil Orch Florida <sup>18</sup>	38	22,260	22,260	0	0	5%EPW	9	1	
Phoenix	37	22,275	23,570	0	0	0	8	3	
Pittsburgh	52	58,240	61,360	2,080	1	23,000	8	9	
Rochester	49	32,928	33,708	931	2	3%	8	7	
St. Louis	52	50,780	52,600	2,080	14	16,000	8	8	1
St. Paul Chamber <sup>19</sup>	40	40,600	41,750	1,200	4	8%		4	1 (str)
San Antonio	39	23,010	24,375	390	0	3%	7	3	
San Diego <sup>20</sup>	38	25,080	25,080	1,520	3	5.5%	8	2	
SF Ballet <sup>21</sup>		19,577	20,577	850	0	9%			
SF Opera <sup>22</sup>	24	41,800	41,800	1,254		8.5%EPW	9+	4	
San Francisco <sup>23</sup>	52	58,240	60,840	1,300	12	28,000	8	9	1
Syracuse	44	24,297	26,672	0	0	formula	7.75	4	
Utah	52	30,355	31,655	0	0	8%	8	9	

<sup>†</sup>Pension amounts are paid per year of service in **Buffalo, Columbus, Indianapolis, and Philadelphia.**

<sup>\*</sup>Because negotiations had not concluded at press time, 89-90 figures are given for **Kennedy Center, National, and Oregon.**

<sup>‡</sup>Seniority is paid in addition to overscale payments except in **Atlanta, Buffalo, Colorado, and Los Angeles.** A 35-year cap was used for ease of comparison.

<sup>1</sup>**Alabama:** employer matches 50% of employee pension contribution, with amount depending on seniority.

<sup>2</sup>**Boston:** 3 location recordings in addition.  
<sup>3</sup>**Buffalo:** lost 7 wks, including 1 vacation wk, due to shutdown; paid for 46 wks over 39-wk season.

<sup>4</sup>**Chicago:** 5 location recordings in addition.

<sup>5</sup>**Colorado:** additional salary will probably be received; salary depends on money from ticket sales and contributions. No pension contribution this season, although pension plan is intact.

<sup>6</sup>**Detroit:** additional relief of 2 services/5 yrs seniority, up to 8 services, for strings, second winds, and brass.

<sup>7</sup>**Florida Sym:** figures reflect 16-wk strike.

<sup>8</sup>**L.A.:** relief services are for non-principals.

<sup>9</sup>**Louisville:** players can add up to \$350 to pension; society will match player contrib.

<sup>10</sup>**Met Opera:** orchestra receives 3 wks off to compensate for time off received by other House employees.

<sup>11</sup>**Milwaukee:** pension amounts paid monthly per year of service.

<sup>12</sup>**Minnesota:** additional relief of 1 service per 5 yrs seniority to maximum of 6 services.

<sup>13</sup>**NYC Ballet:** pension contribution is 10% of total compensation. Orchestra has 3 wks supplemental unemployment benefits at 50% of weekly salary.

<sup>14</sup>**NYC Opera:** pension not computed on rehearsals.

<sup>15</sup>**North Carolina:** pension contribution is % of base salary.

<sup>16</sup>**Oregon:** receives 2.5 wks vacation pay (\$1508).

<sup>17</sup>**Philadelphia:** pension up to 35 yrs of service; additional \$2000/yr after 35 yrs.

<sup>18</sup>**Phil Orch Florida:** salary figure for full-time musicians (53/75)

<sup>19</sup>**St. Paul Chamber:** pension contribution (based on individual salary) to an individually vested annuity.

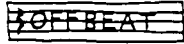
<sup>20</sup>**San Diego:** pension contribution based on total annual wages, 81 players.

<sup>21</sup>**San Francisco Ballet:** season runs December to May but not continuously. Nutcracker overtime not included.

<sup>22</sup>**San Francisco Opera:** wks reflect 3-wk lockout; salary figure is guaranteed annual min from which deductions due to lockout vary according to work lost by each player.

<sup>23</sup>**San Francisco Sym:** EMG reflects \$1300 annual radio fee. Violas and cellos get 1 additional relief wk every other yr.

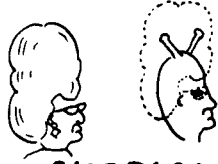
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INVADERS FROM ANOTHER PLANET ARE TAKING OVER SYMPHONY ORCHESTRAS. LEARN THE 6 WARNING SIGNS.

1.



## STRANGE HAIRDOS

SPACE ALIENS OFTEN USE HAIRDOS TO HIDE IRREGULAR SHAPED HEADS OR ANTENNAE.

2.

## SUSPICIOUS MUSICAL TASTE



## 3. WATCH - GAZING

IF YOUR STANDPARTNER LOOKS AT HIS/HER WATCH EVERY 10 MINUTES, BEWARE! SPACE ALIENS USUALLY CARRY COMMUNICATION DEVICES DISGUISED AS WATCHES.



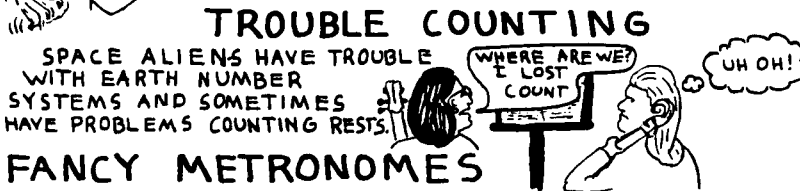
4.



## ELECTRIC TREMOLO / VIBRATO

MUSICIANS WHO VIBRATE OR TREMOLO FASTER THAN HUMANLY POSSIBLE MAY ACTUALLY BE SPACE ALIENS, WHO ARE ABLE TO MOVE 10 TIMES FASTER THAN THE AVERAGE HUMAN.

5.



## TROUBLE COUNTING

SPACE ALIENS HAVE TROUBLE WITH EARTH NUMBER SYSTEMS AND SOMETIMES HAVE PROBLEMS COUNTING RESTS.

## 6. FANCY METRONOMES OR TUNERS



LOOK OUT! THAT METRONOME OR TUNER COULD BE A LETHAL LASER WEAPON IN DISGUISE!

*Drew Owen is a cellist (and earthling) in the New Orleans Symphony. His cartoon "Orchestra Chairs" was one of the winning entries in last year's cartoon contest. Stay tuned for announcement and publication of this year's winners!*

### To the Editor:

Thank you and Brad Buckley for providing the enlightening chart of union services to ICSOM orchestras [December 1990 *Senza Sordino*]. The musicians of the Detroit Symphony Orchestra would like to enhance the chart by adding a few comments directed toward our entry.

Although Local 5 (Detroit) may not provide the most services for the lowest work dues percentage or for work dues dollars paid, ours seems to be the only local that provides all the services on the chart, across the board, without exception, and it has for some time!

Local 5 provides not only these services annually, but supports the musicians of the DSO in ways that most other ICSOM orchestras could only dream about. The five members of our

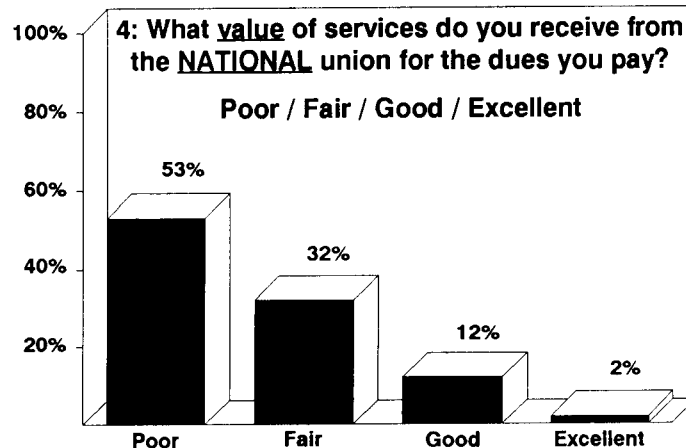
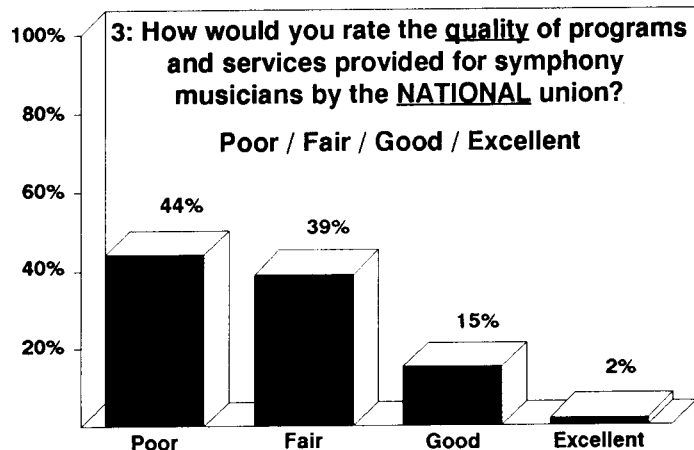
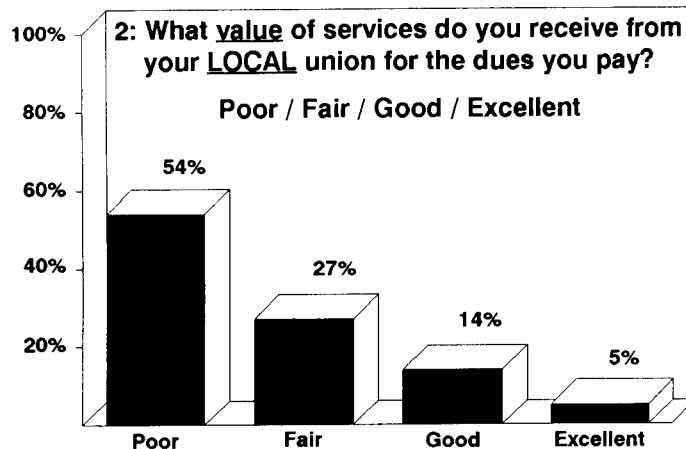
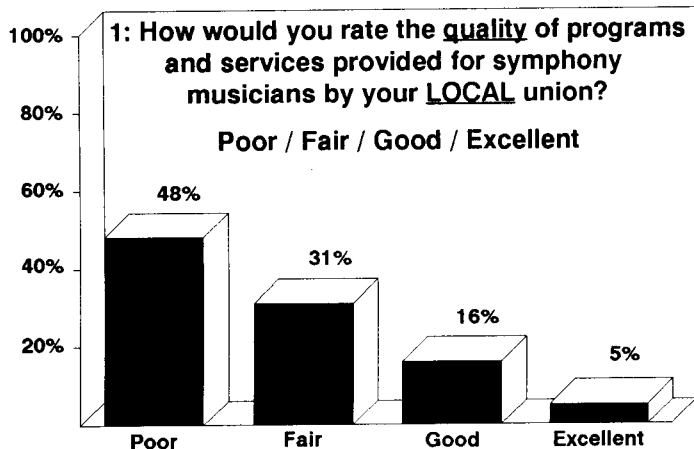
orchestra committee and the ICSOM delegate are each awarded a \$500 annual honorarium by the local. The local not only assumes the full expense of our ICSOM attorney during negotiating years, but also pays the fees of our local counsel at all times (an expense which can be quite sizable). Finally, in a most forward-looking gesture, Local 5 has agreed to contribute 25% of costs incurred by a musician-based public relations campaign.

We want to share with the entire membership of ICSOM that we feel the support afforded the musicians of the Detroit Symphony Orchestra by Local 5 should serve as a model to all ICSOM orchestras and locals.

Sincerely,  
Laurence Liberson, Detroit Symphony ICSOM Delegate

## How Symphony Musicians Rate Quality, Value of Union Services

**90% of ICSOM Orchestras Respond to October 1990 Survey**



### Blue Ribbon Recommendations

*A number of committees, including representatives of the Player Conference Council, were involved in the AFM restructuring process. The PCC submitted ideas to the Blue Ribbon Committee about different categories of AFM membership, financing the basic operation of the union from per capita dues, minimum local size, and creating regions with directors to supervise the locals. The Blue Ribbon Committee arrived at the following consensus of recommendations to present at the 1991 AFM convention.*

#### Local Reform

- The setting of minimum service standards for local unions.

#### Convention Reform

- Revamping the biannual AFM convention in order to save money and give larger locals more voting power.

#### Financial Reform

- Substantially increasing Federation per capita dues and eliminating Federation work dues except for symphony musicians and musicians working under Federation negotiated agreements.

#### Trade Division

- Strongly recommending to the IEB to intensify the investigation of trade divisions for symphony and recording musicians.

## Rebel With a Cause

by James Baker

Wayne Barrington joined the Chicago Symphony Orchestra in June 1954. His decade as a hornist in the orchestra was for Barrington a professional dream-come-true. But behind the facade of the great orchestra lay many problems in its relationship with management. Perhaps more serious, there were basic conflicts between the musicians and Local 10 of the AFM.

Now a professor of music at the University of Texas, Barrington was not only a witness to changes brought about by these conflicts, but also an active player in the formation of ICSOM. In a recent interview, Barrington spoke of the late 50's and early 60's in Chicago, and tied his recollections to observations about the role of ICSOM today.

"When I first got to Chicago in 1954," recalled Barrington, "the contract had just been negotiated — between the orchestra association and the union president. It was about two pages long. There was an announcement to the orchestra that this thing had been signed."

It was this very issue that originally drew many of the U.S. and Canadian orchestras together. With only a few exceptions, orchestra musicians had no voice in the negotiation of their contracts. Furthermore, few managements even allowed their musicians to form orchestra committees.

This was all to change in Chicago during the late 50's and early 60's as a wave of activism and even militancy surfaced in response to several orchestra-management-union incidents. Barrington remembered a day in 1957 when "we suddenly had this meeting called, the whole orchestra, and union representatives showed up. Well, this was the first time anyone had even seen a union official at one of our rehearsals." The union representatives said that unless the orchestra accepted a fifteen

per cent pay cut, the Ravinia Festival would be cancelled. Desperate for a summer season, the orchestra agreed to the cut. "However," explained Barrington, "there were enough strong feelings that we selected an informal orchestra committee." It was not until later that a committee was formally permitted by the union and the management.

Although Barrington was not a member of the early committees, he was "always present and active. I was very vocal, but also spent a lot of time studying the union bylaws and writing articles and resolutions."

During the 1959-60 season, Barrington's role changed from vocal observer to participant. "There were about six of us 'personae non gratae' who went around the block to Toffanetti's Restaurant, where we held secret meetings in a back room." The group, growing to ten over a period of a year, agreed to vote as a bloc on important issues, thereby gaining a greater voice within the orchestra. In 1961, this group successfully challenged for control of the officially sanctioned Players' Committee.

Predictably, the reaction by the CSO management to the more militant committee was less than supportive. Barrington recounted, "News of problems within the orchestra was reaching the papers. Mayor Daley was making note of it, and Petrillo [president of Local 10] was on the front pages talking about 'those rebels.' The orchestra association didn't much like that kind of notoriety. Seymour Raven, business manager at the time, figured he was really going to settle matters. He issued a 'fat fiat' that we couldn't hold meetings in Orchestra Hall!"

Relations between the musicians and management further deteriorated in 1961 with the attempted firing of five members of the orchestra. "An official letter was immediately sent instructing the union to file unfair labor charges with the National Labor Relations Board (NLRB) because the musicians were



*The CSO Brass Quintet, circa 1960. Adolph Herseth, Frank Crisafulli, Wayne Barrington, Arnold Jacobs, and Reynold Schilke. Barrington has also played in the Pittsburgh Symphony and the Los Angeles Philharmonic.*

being fired for union activities.”

Reaction was far from swift, and happened only after violinist Sam Denov (one of the five facing dismissal) threatened to file his own NLRB case against the union. “Immediately,” noted Barrington, “the jobs were restored.”

The decision to challenge the authority of the union, and in particular that of its president, James Caesar Petrillo, was not without risk. An article in the *Chicago American* pointed out, “In the past, Little Caesar has...inflicted quick and lasting punishment upon any who dared cross him.”

“At that time, people believed that if you didn’t do what Petrillo liked,” said Barrington, “he’d tear up your union card. He was regarded as an awesome figure.”

Nevertheless, a core of the orchestra, in coalition with other orchestra musicians around Chicago, began secret meetings to plot a strategy. Barrington, Denov, and violinist Joseph Golan, described in the newspapers as “rebel spokesmen,” allowed themselves to be publicly identified, while most of the anti-Petrillo forces remained under cover. On October 10, 1961, armed with a thorough knowledge of union bylaws and parliamentary procedure, the insurgents went public, forcing the union to withdraw a proposed \$25,000 annual pension for Petrillo. This stunning victory led within a year to the complete ouster of Petrillo and his forces from control of Local 10.

Soon afterwards, in November 1961, publication began of the “CSO Members’ Committee Newsletter.” It became the basis for a communications network not only within the orchestra, but also among many of the other U.S. and Canadian orchestras. Circulation of the newsletter and other correspondence ultimately led to a meeting concerning the many problems common to symphony orchestra musicians.

Amidst cries of “dual unionism” from the AFM, a Symposium of Symphony Orchestra Delegates convened in Chicago on May 13, 1962. Joseph Golan was elected chairman, and Wayne Barrington, secretary. The next two days of meetings at Roosevelt University were an immense success. Thirty delegates representing twelve orchestras laid the groundwork for what would become ICSOM in September 1962.

Regarding the important issue of dual unionism, Barrington recalled that despite “ruminations and fomentings” in the direction of a complete break with the AFM, it was obvious that such action would be “such drastic and traumatic surgery that it

would kill the patient. Everyone would lose.” Instead, “the idea was to put something back into the AFM that simply wasn’t there.”

Throughout his remaining years in Chicago, Barrington remained active in orchestra politics and a powerful force in ICSOM. Out of this continued involvement came the first “Survey of Wages and Working Conditions,” published in *Senza Sordino*. Today, Barrington regards this survey as one of his important accomplishments.

Summing up his role in the early days of ICSOM, Barrington noted that in ways, the first thirty years of ICSOM have described a circle. “In my time, there was a need for really forefront militancy, and I have that turn of nature. Today, there is a renewed militancy, and I think a healthy one.” Barrington stressed, however, that he continues to reject the idea of dual unionism. The goal should be “to look for power higher up in the decision-making of the AFM. With that power, ICSOM will have the big stick to say, ‘Either come around and adapt to our needs or we’ll do something about it.’”

*James Baker is a freelance horn player in San Antonio and a former student of Wayne Barrington.*

## Noteworthy

- Due to the Persian Gulf war, the St. Louis Symphony called off a three-week trip to Europe, and the Minnesota Orchestra cancelled a two-week tour of Japan.
- *Errata* reported regarding the chart of Union Services to ICSOM Orchestras published in the December 1990 *Senza Sordino*: the Indianapolis local does pay the orchestra’s strike fund dues, and the Louisville local does pay partial attorney fees for the orchestra.
- Locals have indicated that some orchestras have not submitted bills for expenses which are supposed to be reimbursed. Orchestras having such expenses are reminded to bill their locals.
- The Florida Symphony settled a 16-week strike January 31.

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