Minneapolis Symphony
Signs Five-Year Contract

On Sept. 27, 1966, the members of the Minneapolis Symphony began working under a new five-year Master Agreement. This agreement, after about eight months of negotiations between the Union, the Orchestra Committee, and the Minneapolis Orchestra Association,

Following are highlights of the clauses contained in the 25-page Contract:

1. COST OF LIVING COLA—an increase in the cost of living of more than 5% per quarter in the 3rd, 4th and 5th Seasons, as compared with the previous year, shall result in an increase in salary for that year. No notice that the clause cause the player to receive less than the normal COLA prescribed in his individual contract for the season. For example, the yearly $10 across-the-board raise. This raise is based on the minimum salary, and shall be received by every mem-

2. RE-OPEN CLAUSE BASED ON ECONOMIC RANK OF ORCHESTRA. The Union shall have the right to negotiate with the employers for negotiations for the 4th and/or 5th Seasons based on the following:

The Union and the Minneapolis Orchestra Association shall determine the relative economic rank of the orchestra as compared to the other major U.S. orchestras as of Dec. 1, 1964, based upon economic criteria to be mutually established by Union and Asso-

3. RE-NEGOTIATIONS OF CERTAIN WORKING CONDITIONS. Stabilized working conditions may be renegotiated between the 4th and 5th Seasons upon written request of either the Employer or Union. If the Union, the Orchestra Committee and the Associa-

4. MISC. Double rehearsals limited to a maximum of one per week for the next three years, with an additional off day per week with double rehearsal.

DOUBLE PEN Salaries will be increased annually to a maximum of 5% per year of regular salaries of each musician, and each musician and each member of the Minneapolis Orchestra Association.

Number of rehearsals on tour shall be seven, except for three weeks when eight services shall be available. Home services shall not exceed eight in any week. On run-outs beyond 25 miles from Minneapolis, the musician shall have the option of charging such run-outs as two services, or, charging such run-out as one service and paying each player 10 cents per mile beyond the 25 mile Home Service Area.

For a given tour or festival, if the average hotel costs for single rooms exceed $8, the Association will pay the excess cost. Except for the last three weeks, the maximum hotel rates available shall be $8 for hotel rooms, $10 for double occupancy, $12 for triple occupancy.

The Minneapolis Symphony Orchestra shall be responsible for making reservations for the best and most available accommodations available.

There shall be no change of seating of musician, with the consent of this change, unless the previous seating has been notified of such change. For the next three weeks, the individual contract is issued to the player for the coming season.

The three additional weeks shall be distributed between winter and summer seasons to be announced at a later date.

Participants in the summer season for the first two years of the contract shall receive the next three years, musician may request to be re-

Regularly contracted musician in the following summer season.

Across-the-board, $0.50 per week.

Notice from Secretary
Bylaws Changes To Be Voted On

In accordance with Article X, Section 3 of the Bylaws of ICSOM, the following proposed changes are submitted by a member orchestra.

These amendments will be voted on in Los Angeles by the Executive Committee at our regular conference Sep-

May 1 suggest that mem-

members of every orchestra con-

consider these changes at the earliest possible time, so that their delegate to Los Angeles will be prepared to vote on these.

The members of the Los Angeles orchestra have submitted the following two proposals for amending the Bylaws of ICSOM:

1. Article VIII, Sec. 3: Change $2.00 per member to read $5.00 per member.

2. Article VI, Sec. 7 (new section): "Travel costs (not to include first-class air travel) and per diem shall be allowed in the amount of $10.00 to defray the expenses of the voting delegate of each member orchestra and of the executive committee of the society attending the regular meetings of ICSOM shall be paid out of the funds of the society.

Roy V. Cox,
Secretary ICSOM
OffiCial changes to the Bylaws of the International Conference of Symphony and Opera Musicians ICSOM. Approved in Toronto, Ontario, Canada, September 3, 1965.

Effective September 1965. Please attach to your present copy of ICSOM By-Laws.

Article IV Sec. 4.

Any member of an orchestra belonging to the ICSOM shall be eligible for election to the Executive Committee except that not more than one member of any one orchestra shall serve on the Executive Committee at the same time.

Article V Sec. 2.

The Secretary shall keep a calendar of the meetings of all meetings and all member-orchestras within a reason-

able period of time, notify all member-orchestras of all meetings, and distribute any and all documents necessary to the proper functioning of the society.
participate in Title III programs and that they cannot apply for grants. They can develop programs, receive financial assistance from local educational agencies, to carry them out and execute them. Title III clearly indicates that local educational agencies formally sponsor and apply for grants, and accept responsibility for their execution.

Programs may involve a symphony orchestra as such or the talents of musicians and other members of symphonies (as consultants or teachers, for example).

Applicants may submit more than one proposal during the fiscal year. Deadline dates for submission are local educational agencies to submit proposals simultaneously to the U.S. Office of Education and the State education agencies were established by the Office of Education on November 10, 1965; January 26, 1966; and March 16, 1966. May 16, 1966.

In its description and analysis of the Elementary and Secondary Education Act of 1965, Title III, the Office of Education states: "Cultural resources which could be drawn upon include symphony orchestras, museums, planetariums, theaters, and the like. Special equipment and special personnel—such as artists and musicians—could be made available on a temporary basis by private and nonprofit schools, organizations, or institutions."

In a "call for local igneous," the Office of Education states: "Local public educational agencies or groups of agencies will develop innovative programs based on close associations of need and interest." Title I of Public Law 89-107 provides for the first year of a 3-year program of "financial assistance to local educational agencies for special education programs in areas having high concentrations of children of low-income families." Under Title I, "The local educational agency could use these funds as it saw fit for the benefit of deprived students of both public and non-public schools, through such arrangements as dual enrollment, educational radio and television, educational media centers, and mobile educational services and equipment. Administrative supervision and control of the programs and Title I property constructed and purchased would rest with a public agency." (A "Description and Analysis of the Elementary and Secondary Education Act of 1965," Office of Education.)

"The Office of Education, in its "Description and Analysis," proposes programs under Title I which were mentioned by witnesses who testified at the hearings on this Act. Among these programs are: "Purchase musical recordings of classical nature, and recordings of poems and addresses. "Scheduling of concerts, dramatic, or other similar activities, of mobile art exhibits and libraries."

PUBLIC LAW 89-229: HIGHER EDUCATION ACT OF 1965

Title I—Community Service and Continuing Education Programs

Ten million dollars has been appropriated for Title I for the fiscal year ending June 30, 1966: $8 million authorized for each of the following programs: June 30, 1966, and June 30, 1968, and such sums as the Congress may hereafter authorize for the fiscal years ending June 30, 1969, and June 30, 1970. The appropriations will enable the Commissioner of Educational Administration under this title to strengthen community service programs in economics of schools and universities so as to assist in the solution of the problem of employment among young people, poverty, government, recreation, employment, youth education, health and land use. (Higher Education Act of 1965, Section-By-Section Analysis, Office of Education.)

On March 29, 1966, Samuel Halperin, Director of the Office of Legislation, U.S. Office of Education, wrote: "Your recent letter to Commissioner Keppel has been referred to this office for reply.

"The legislation to which you refer is a part of Title I of the 'Higher Education Act of 1965,' which provides for grants to institutions of higher education for the establishment and maintaining of university extension and continuing education programs.

"Among the types of common establishments which could be included would be those which bring cultural exchange programs into urban slum areas as a part of their programs. To encourage the residents to participate in amateur music, drama and the arts.

Another type of program that might be a part of this bill is concerts televised for the entire community.

"Dr. Halperin cannot be reached for a reaffirmation of his statement made by the end of March because he is on official leave until Dec. 13. Some doubt has been cast on the possibility of a college or university sponsoring concert programs, as they inasmuch as literature describes this Act makes no such arrangement for college, or university, or orchestras, or concerts. Perhaps the best way for an individual who is interested in uncertainly would be to make application to the National Foundation for the Arts, Humanities, and Social Studies Agency for employment under Title I of PL 89-229."

We are grateful to Mrs. Helen Thompson, Executive Vice President of the American Symphony Orchestra League, to the United States Office of Education, and to our local U.S. Representatives for providing a wealth of information on the legislation of interest to symphony orchestras and educators. We are particularly grateful to Senator Claiborne Pell and Representative Frank Thompson, and to their very competent assistants, for their cooperation with us during the intense ICSD grassroots campaign for the success of the Arts Bill of 1964 and 1965. Both Rep. Pell and Senator Pell graciously responded and consented to a request for information on the efforts of behalf of arts legislation, such as in two articles to be printed in Seneca Sordino, "Rep. Frank Thompson, Jr.,

(Continued on Page 4)

Kenin Answers Queries By ICSOM Committee On New Federal Programs

AMERICAN FEDERATION OF MUSICIANS

THE UNITED STATES OF AMERICA AND CANADA

THE NATIONAL COUNCIL TO THE PROVINCE OF QUEBEC

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SENZA SORDINO—JANUARY-FEBRUARY, 1966

To: ICSOM ARTS LEGISLATION COMMITTEE Gentlemen:

While the Ford grant is most significant, it is not a panacea for all symphony orchestras. I am convinced at this point that the Arts and Humanities' Foundation (which, likewise, will not be a panacea) will also help.

Aside from creating employment for musicians through grants to groups and organizations that employ musicians' services, it should prove directly beneficial to all fields of music, symphony included. I shall endeavor to see that it does.

"I am grateful for your interest in this matter, but, under the jurisdiction of the Department of Interior's National Parks Service: we have had many problems regarding this. The present situation is a following: those sponsoring performances in facilities under the jurisdiction of the National Parks Service are not required to charge admission, unless the facility is obtained for private use on a bid basis.

Either of these placements arrange the professional performing artist at a disadvantage. If I were charged, there is no money to pay the perfonner. If bids are received, the amateur performing group has the advantage over the professional, since it need not pay its entertainers.

It is not a question of the Interior Department approving the employment of symphony orchestras, as you inquire, but rather a question of an organization approaching the Department with a specific program. But, as I have stated, the restrictions are inhibiting to professional symphony orchestras, since certainly they would not perform without appropriate compensation.

However, we are somewhat encouraged by a recent ruling from the Department stating a new policy that would permit performances ostensibly free-to-be given, but would enable the sponsors to reserve seats for donors supporting the event. As I say, the policy is new. We expect that it will be tested in the coming year.

Concerning your inquiry about the appropriation for the National Foundation on the Arts and the Humanities: Do not be discouraged by the fact that this act was passed on only part of a year, since the fiscal year, as you know, begins in July. Another appropriation will be forthcoming next year. The National Foundation just began to get underway in terms of staff and establishing administrative procedures.

The information you received from our friend, Bob McCord, advising you that the Arts Endowment will begin to process its applications in January, according to these conversations, we had with Roger Stevens and his assistant, is correct. They told us that already more than 4,600 applications had come in, and that since they were not yet fully operative, acknowledgments were lagging behind schedule.

We did learn, however — and you might find this information useful — that most of the applications thus far ask for financing for purposes of initiating projects, rather than supporting those already existent.

It is this distinct impression that the Endowment would be most immediately receptive to rendering assistance to established groups of proven need that help, I feel strongly that early and completely planning of solutions are indicated.

You ask if I am "acquainted with the possibilities for symphony employment under Title III of the Elementary and Secondary Education Act of 1965, and Higher Education Act of 1965, and Section-By-Section Analysis, Office of Education." I am acquainted with Title III and all other titles of the education act.

We plan, as is already with all A.F.M. Locals concerning the laws and the millions they provide, and suggest avenues of useful approach to our people. Sincerely,

Herman D. Kenten

(Continued from Page 1)
ICSOM Makes Headlines

The ICSOM
Zazofsky Explains Aims
Of Musicians' Conference

(Reprinted from The Boston Sunday Globe, Dec. 5, 1955)

BY MICHAEL STEINBERG

Less than a 10th of the members of the American Federation of Musicians make their living in concert and opera, as associated with orchestras. These highly skilled players have problems and interests not necessarily shared by the pit and show musicians, the jazz and dance players, who make up the bulk of union membership, not hardly actively professionally at all.

Inevitably, the symphony players have come to feel that their interests are inadequately represented at the union. They feel acutely, however, not because of ill intent on the part of their fraternal, but because of the nature of the political weight of the situation.

As part of a move to rem- edial action, an Interna tional Conference of Symphony Musicians was organized in 1941.

Article II of the by-laws of I.C.S.O.M. (International Conference is known, states: "The I.C.S.O.M. is an association of professional musicians whose concern and efforts are dedicated to the promo- tion of a better and more rewarding livelihood for the skilled orchestra performer and to the enrichment of the cultural life of our society. It is a further objective to direct continuous co-operative efforts within the framework of the American Federation of Musicians of the United States and Canada and A.F.L.-C.I.O.")

Chairman of I.C.S.O.M. is George Zazofsky, the well regarded violist with the Boston Symphony. I asked Zazofsky about the aims of I.C.S.O.M.'s ams, accomplishments, and problems.

I.C.S.O.M.'s most signifi cant achievement so far has concerned the ratification of contracts by the orchestra members themselves. When I.C.S.O.M. was organized in 1941, only two orchestras, one of them the Boston Sym- phony, provided for the ratification by players of the contracts signed by union and management. It be c ame I.C.S.O.M.'s first aim to change that. Zazofsky now prou ly notes that none of the major or chestras in the United States and Canada, a major or chestras being defined as one with an annual budget of $200,000, lacks the ratifica tion.

"The Boston Symphony bargains directly with management and the orchestra committee sits in on all negotiations, and that has been very fruitful," Zazofsky said. The Boston management, Zazofsky had pointed out on an earlier oc casion, is, thanks to the personal interest of president Henry Cabot Lodge, considered ideal in the intel ligent and humane concern that it shows for the players' welfare and in creating a situation that enables them to work at their best.

A more recent I.C.S.O.M. success has been the agreement with the orchestras and their servants to direct salary and benefits negotiations, and not the bargaining on the part of the symphony players. In January, 1954, a new contract was signed between the union and the record companies. Players now sit in on recording contract nego tiations, and in October, 1944, Boston Sym-phony players received their first record royalty checks. "It was quite a small check," Zazofsky added, "but it's a very important first step."

Interestingly enough a number of I.C.S.O.M.'s concerns have to do with matters as concrete as whether the players know the results of the negotiations, and whether the problems are generally known.

"Nothing must be done about these t u t i players! You know, we're exceptionally lucky in Boston, because the Fops and Espana give us so many opportunities to play concertos."

"You don't imagine what a difference it makes to your attitude to your orchestra when you find at the end of the year that on June 19 you're going to play the Beethoven Concerto. But I go to other or chestras and I talk to my friends in the orchestras, there, and they can't remember when they last played."

One idea, says Zazofsky, would be to increase the size of concerts so that there could be rotating mid-season vacations for players. He realizes this needlessly to say that to add 10 string players to the Boston Symphony would mean adding some-thing like $120,000 to the an nual budget, and that is a great deal of money, but the idea itself has value.

It is a far-fetched idea that I.C.S.O.M. has come up with is ex changing orchestras player for a system that would place four or five players from an American orchestra, say the New York or the Cleveland, Amsterdam, Vienna, Warsaw, or Moscow on the stage of the orchestra with which we have visible cultural exch age. This figure, of course, does not mean that postie numbers would occupy their chairs in Boston, Los Angeles, or wherever, for a season.

"The financial problem here is taking care of the families of the players who are too used to the New York or the Cleveland, and if you were going to deal with them in the way you are dealing with the other players, I don't think it would work."

"The whole problem of the casual player, the semi-professional, the player of the music schools, the movement of musicians in and out of the orchestra, the movement of orchestras, the movement of players in and out of the orchestras, is a very large one, and the I.C.S.O.M. lacks the room to work on it."

What about I.C.S.O.M.'s problems? Recognition of the union as the bargaining agent of all musicians, a demand for a pension fund, a demand for improvement of orchestral conditions. It has been successful in its attempts to better communication between the I.A.F. or the musicians and the management. This has been true for some years, and the I.C.S.O.M. is working on this in a very active way.

"The most recent achievement was the setting up of machinery to permit orchestra members to study and ratify a new contract, negotiated by a bargaining committee, and to submit the contract to the union for ratification and management. This privilege is now enjoyed by all union members.

The union, in its effort to further improve communica tions was indicated by the attendance of J. Alan Wood, president of Local 140 and a member of the union's international executive board, at the request of Herman Kenin, president of the musicians' union who was unable to at tend, I.C.S.O.M. in turn, will send a delegate to the local union convention.

At the Saturday convention, I.C.S.O.M. set up an emergen cy relief fund to help orchestras to improve working conditions—not an easy undertaking for an organization which collects only $200,000 from its membership.

In its efforts to widen its influence, I.C.S.O.M. will join the American Symphony Orchestra League, try to get his organization to give the National Arts Council and help to establish contact with the Music Critics Association.

SYMPHONY PLAYERS
STRIVE FOR STATUS

(Reprinted from the Toronto Star)

Most devotees of serious music agree that if this art is to develop and prosper, not only will there be needed for better opportunities and remuneration comparable to that in other arts and professions. This goal has been achieved recently for members of several small symphony orchestras.

When it becomes the general standard for most of 20 major Canadian and U.S. symphony and opera orchestras, the credit will go to a virtually unknown organization, the International Conference of Symphony and Opera Musicians.

ICSOM, which ended its sixth convention - the first in Canada — at the Edward Johnson Building Saturday, was organized in Chicago in 1941. In its bylaws, it de scribes itself as "an association of professionals whose concern and efforts are dedicated to the promotion of a better and more rewarding livelihood for the skilled orchestral performer and the enrichment of the cultural life of our society."

"It is a further objective to discuss continuous co-operative efforts within the framework of the American Federation of Musicians of the United States and Canada."

More specifically, the organization's aim for the musicians of its 19 member orchestras is full-time employment with benefits equal to those of a university professor. I.C.S.O.M. cannot command top salaries and offer guarantees because it is not a bargaining committee but a fraternal organization with the musicians.

Perhaps its greatest single contribution to collective bargaining has been the compilation of a detailed chart of all working conditions within its member orchestras. This indicates at a glance, not only the wages and employment period in each orchestra, but also fringe bene fits, housing facilities, contract status and anything at all to real wages. (Editor's Note: This chart was pub-lished in the last issue of The Sordino.)

The chart has had dramatic results for the big U.S. orchestras in Boston, Chicago, and New York. They have already achieved the full-time employment and living conditions I.C.S.O.M. hopes to promote for all 30 orchestras. And this chart helped promote the inclusion, for the first time, of a week's paid vacation for Toronto Symphony musicians in a wage agreement signed last month.

The efforts of I.C.S.O.M. have also been directed toward the improvement of orchestral contracts. It has been successful in its attempts to better communication between the I.A.F. or the musicians and the management. This has been true for some years, and the I.C.S.O.M. is working on this in a very active way.

TO A CONVALESCING FIRST CHAIR PLAYER

From The Daily News

(Continued on Page 4)
In the early days of the 8th Congress, Senator Pell had been successful in getting both the arts and humanities, and the special Mrs. Pell也非常大。To include the humanities. For this reason, he was instrumental in increasing Senate support for this legislation.

The above information about Senator Pell was submitted for Seniors by Livingston Biddle, Special Assistant, and Senator Clark Biddle, Mr. Biddle also included the following statement about Rep. Thompson in his letter:

"In the House of Representatives, Mr. Frank Thompson, Jr., from Delaware, was instrumental in advancing the legislation there. He is Chairman of the Special Subcommittee on Labor on the Committee on Education and Labor, and is a member of the Senate Committee and is the law in the house and did an outstanding job in this behalf." In his capacity as Special Assistant to Senator Pell, Livingston Biddle performed services of great value in the creation of the National Arts Foundation and the legislation on the Arts and the Humanities. He was transferred to the National Council on the Arts, 1971 with the home of the Smithsonian Institution, Washington, D.C., 20006, where he assists Roger L. Stevens, President, Robert McCard, Director, and the Special Subcommittee on Labor (Rep. Frank Thompson's subcommittee which conducted hearings on arts legislation), also deserves credit for his effective work in behalf of arts legislation, which includes his generous assistance to summer musicians in their efforts to contribute to summer music in the United States. And finally, we are grateful to Senator Jacob J. Yavits, Chairman of the Senate and to Senator Jacob J. Javits, Chairman of the Joint Committee on National Arts, for his invaluable advice and encouragement. Senator Robert H. Humphrey before he became Vice President of the United States. And finally,但是我们所拥有的是某种音乐会，它不仅仅是一个大型的音乐活动，而且是一个社交场合，夏天的音乐节，它将是一个规模较大的音乐节。