

Senza Sordino

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ICSOM CHART—in This Issue

Also Special Opera Chart (PAGE FIVE)

American Players in European Orchestras Reveal Conditions

LIFE IN THE SWEDISH ORCHESTRAS

by ROBERT JAMES



Bob James

Sweden, a very socialized country, or shall we say a very high developed welfare state, with one of the highest standards of living in the world and a population of about 7,500,000 has nine orchestras. Three of them are in Stockholm, the cultural center and capital of Sweden. The population of Stockholm is about 1,000,000. They are:

1. Stockholm Radio orchestra with 105 musicians.
2. Stockholm Philharmonic with 100 musicians.
3. Stockholm Opera with 110 musicians who rotate between the opera and ballet.

Gothenberg, the second largest city and where I play has two orchestras — the Gothenberg Symphony and Radio orchestra with 85 musicians and the Göteborg Opera and Operetta orchestra with 45 musicians.

Year-Round Employment

All orchestra musicians are employed for 52 weeks and have about 55 days vacation a year. Thirty-five vacation days are during summer, 10 at Easter and 10 at Christmas. All players are hired after one trial or test year and are then hired for life.

The orchestras are supported 50% from the State and 50% from the City.

The wages of Swedish orchestra tutti musicians range from \$6,300 to \$7,600 a year, depending on how many years experience one has had. First chair players are paid more. Orchestras have a slightly higher or lower pay according to the cost of living in each city. Stockholm is more expensive to live in than Gothenberg.

Retirement and Pension

The mandatory retire age is 65, but players may choose to retire at 63 if they have 30 years in the orchestras. Every musician receives a pension. The amount is 66% based on your last five years of income. To receive the full pension you must have been in the orchestra 30 years. Less years reduce the percentage accordingly.

REPORT FROM AMSTERDAM

Ed. note: (These are excerpts from a letter by a former U.S. symphony player who decided to go to Europe without the blanket that a sabbatical leave or exchange program would give.)

I seem to be blending into the strange environment without too much trouble, even beginning to feel somewhat "at home" here. I found a place about a 5-minute walk from the Concertgebouw which, though it is not entirely satisfactory, is certainly a blessing for the late-sleeper. The living space in this over-crowded little city is unbelievably inadequate. People are literally sleeping in closets and in every other foot of available space, so it's definitely THE problem here.

Though it may be still too early to form any conclusive judgement on my new work, my first impressions have been positive, and aside from the annoying aspects of all orchestra playing, everywhere, I find myself enjoying the change of scene.

Each Week Different

I find each time I write home that it's impossible to describe our schedule because every week is so different, and everything needs qualification. Theoretically, there are five morning rehearsals a week, but not everyone goes to all five. One week we play five concerts, the next only one, and so on. Our day off changes and sometimes we have two (e.g. this week we'll have Friday and Sunday free). See what I mean? We had a week off at Christmas and will have eight days over Easter and six weeks in July-August on full pay plus a 6% bonus — nice to look forward to some breathing spells. "Run-outs" here are mainly by train (around 20 a season) — the only place we go by bus is to the Hague — and somewhat better organized. Instruments (not only basses, etc.) are transported safely for you; we have special compartments on the train; and taxis are provided from the station to home. On regular tours we get expenses plus *per diem* as in the States, though of course on a lower scale, just like our salary, and also, a certain amount for missing jobs while away from home. Even if I'm not making very much, I have more insurance than I know what to do with, absolutely unlimited sick leave (you can be out for years and still collect salary), pension benefits, and seniority pay—good old paternalistic socialism.

Orchestra Members Have Status

As far as the position of the orchestra member here in the general scheme of things, he has quite a lot to say about the way things are run. (Two orchestra representatives are on the Board of Directors.) A supposedly trouble-making General Manager was fired by the orchestra. Also, the orchestra has a say in planning programs and choosing guest conductors as well as in audition decisions. All this necessarily makes for a more secure, respected status, but one with a certain complacency attached, since no one has to worry about things like security or harassment by the conductor. There are about 14 women including the two harpists.

SEASONAL LENGTH, WAGES

FR

ISCOM
ORCHESTRA
CHART
Season of
1967 - 1968

	TOTAL YEARLY WEEKS	WEEKS IN WINTER SEASON	BASIC WEEKLY SCALE - WINTER	WEEKS IN SUMMER SEASON	BASIC WEEKLY SCALE - SUMMER	GUARANTEED ANNUAL WAGE	SUMMER SEASON SEPARATE CONTRACT	ALL PLAYERS ELIGIBLE SUMMER SEASON	OPTIONAL NUMBER WEEKS FOR MUSICIAN	FINAL YEAR OF CURRENT CONTRACT	WEEKLY SALARY FINAL YEAR	GUARANTEED ANNUAL WAGE FINAL YEAR	LENGTH OF CONTRACT	NUMBER OF PLAYERS UNDER CONTRACT	RAISE ACROSS BOARD (AB) OR SCALE (S)	HOSPITALIZATION	MAJOR MEDICAL/SURGICAL PLAN	SICKNESS PAY	UNEMPLOYMENT COMPENSATION
BALTIMORE																			
BOSTON	50	31	210	17	210	10,500		X		'68	210	10,500				X	X		
BUFFALO	35	35	170			5,950				'69	182 ⁵⁰	6,570	3	87	AB	X	X	X	X
CHICAGO	51		225	8	225	11,475		X	8	'70	245	12,740	5	106	E	X	X	X	
CINCINNATI	43	37	180	6	180	7,920		X	X	'68	180	7,920	2	93	AB			X	
CLEVELAND	51	41	225	10	225	11,475		X	4	'70	255	13,260	3	108			X	X	
DALLAS	35		175							'71	185					H			X
DETROIT	47	34	205	12	205	9,635		X	10	'69	205	9,635	3	103	AB	X	X	X	X
HONOLULU	34	30	79	4	N	2,370	X			'71	89	2,670	5	44	S			X	X
HOUSTON	40	34	170	6	147 ⁵⁰	6,665		X	6	'69	185	7,585	2	89	AB	X	X	X	
INDIANAPOLIS																			
KANSAS CITY	30	30	150			4,500				'69	160	4,800			AB			X	
LOS ANGELES	44	34	210	9	210	9,240				'69	225	10,350	3	104	S	1/2 RD. BY MGT.		X	X
MET OPERA	46	41	240	5	220			X	5	'69	260					X	X		X
MILWAUKEE	39	33	135	6	135			X	6	'68	135		1	68					
MINNEAPOLIS	39	33	P.	6	P.	743,450		X	6	'70		9450	5	92	AB			X	X
NATIONAL	42	36	185	6	185	7,770		X	6	'69	200	9,000	3	94	AB	X	SUM	X	X
NEW ORLEANS	33	33	130 S.			3,960							3	80				X	X
NEW YORK	52	34	250	13	250	13,000	←	X	7	'70	270	14,040				X	X		X
N.Y. CITY BALLET	34	30	235	4	244	7,951		X	8	'69	241	6,748+	3	58			X	X	
PHILADELPHIA	52		230			11,960 ⁸¹			6	'69	237.50	12,350 ⁸¹	3	106	AB	X	X	X	X
PHIL. CHAMBER ORCH																			
PITTSBURGH	42	42	190			8,000			4	'69	200	8,800	3	92	AB	X	X	X	X
ROCHESTER	34	34	180							'69	185		3	55	AB			X	X
ST. LOUIS	37	37	181			6,697				'68	181	6,697	3	88	AB			X	X
SAN ANTONIO	30	30	120			4,080				'68	120	4,080	1	80					
SAN FRANCISCO	30	30	220			6,600		X	4	'69	235	9,040	2	97	AB	X	X	X	X
SEATTLE	29	29	G1.			2,645				'68		2,790	11.	83	S			X	
TORONTO	35	35	150			5,200				'70	180	7,560	3	93	AB			X	
VANCOUVER	27	27	100			2,700				'70	115	3,450	3						?

COMPULSORY RETIREMENT

SERVICES

TOURING

COMMITTEES

COMPULSORY RETIREMENT	SERVICES						TOURING										COMMITTEES												
	AFM - EPW	NUMBER OF DAYS PAID VACATION	AT (M) MINIMUM OR (P) PERSONAL SCALE	SEVERANCE PAY	AMOUNT	SENIORITY PAY	NON-RENEWAL APPEAL PROVIDED	AVERAGE NUMBER WEEKLY SERVICES	SEASONAL SERVICES	MAY CARRY OVER UNUSED SERVICES	TYPE OF SERVICE DIFFERENTIATED	MAXIMUM REHEARSAL TIME	MAXIMUM CONCERT LENGTH	OUTSIDE USE ALLOWED (OPERA, BALLET)	NUMBER OF DAYS	TOTAL PER DIEM	BREAKFAST (\$)	LUNCH (\$)	DINNER (\$)	HOTEL (\$)	ROOMS SUPPLIED	ADDITIONAL WEEKLY SALARY FOR TOURING	COMPULSORY AIR TRAVEL	ADDITIONAL (S) SALARY OR (C) SERVICE CREDIT FOR RUNOUTS	MAXIMUM MILEAGE (M) OR MAXIMUM TRAVEL-TIME (T) PERMITTED TOUR DAYS	ORCHESTRA RETAINS LAWYER	ORCHESTRA LAWYER PARTICIPATES IN NEGOTIATION	UNION LAWYER PARTICIPATES IN NEGOTIATION	ROTATION OF PLAYERS
		28	P				X	8 ⁹			X	2 1/2	X		85	22	3 ⁰⁰	3 ⁰⁰	6 ⁰⁰	10 ⁰⁰						X	X	X	
				X	C		X	8	280		2 1/2	2 1/2	X		14	17 ⁵⁰	2 ⁰⁰	2 ⁵⁰	4 ⁰⁰	8 ⁰⁰	X				X				
		31	M	X	D		X	8		X	2 1/2	2 1/2	X		0	18						12 ⁵		T	X		X	X	
X		14	P				X	8	328	X	2 1/2	2 1/2	X		27	17	F	-	-	-	-		X	225	X	X	X		
X		28	P	X	100 PERM.		X	8		X	2 1/2		X		26	20	1 ⁵⁰	2 ⁵⁰	4 ⁵⁰	9 ⁰⁰	X	10 ⁰⁰	X		X	X			
		7				X	X	8			X	2 1/2			I	16 ⁵⁰	1 ⁵⁰	2 ⁰⁰	3 ⁵⁰	7 ⁵⁰	X			M	X				
J		7	P	X	100 PERM.		X	8			2 1/2	2 1/2			21	18	1 ⁷⁵	2 ⁵⁰	4 ⁰⁰	7 ⁷⁵		10 ⁰⁰	X	K	C	T	X	X	X
								5 1/3	160	X		3	X																
		7	P				X	8	312		2 1/2	2:15 (100%)	X		22	16	2 ⁰⁰	3 ⁰⁰	5 ⁰⁰		X	X			T	X			X
X		7	P			X	X	8	232	X	2 1/2	2 1/2	X		21	15 ⁵⁰	1 ⁸⁵	2 ⁶⁰	4 ⁴⁵	6 ⁶⁰			C				X		
		14	P	X	1,000 MAX.	X	X	8		2 WEEKS	X	2 1/2	2 1/4	X		18	2	3	5	8			N	T			X	X	
		21	P				X	9	230	X		4			48	17									X	X			
		10	P				X	9	225		2:15	2 1/2	X		21						X				T	X			
X		14	P				X	8	380		3	2 1/2			57	18 ⁵⁰	2 ⁰⁰	2 ⁷⁵	4 ²⁵	7 ⁰⁰			C	T					
		21	P	X	R.		X	8 1/2	348	X	2 1/2	2 1/2	X		84	10 ⁰⁰	2 ⁰⁰	2 ⁵⁰	4 ⁵⁰		X		X		T		X	X	
X							X	8			2 1/2	2 1/2			36	10 ⁰⁰	1 ⁵⁰	2 ⁰⁰	4 ⁵⁰		X			T					
		35	P	X	100 YR.		X	8 1/4		X		2 1/2			T.										X	opt.			
				X	V.		X	8 1/4	268			3			opt.	Y.						Z.			X	X			
X	X	35	P	X	50 YR.		X	8		X	2 1/2	2 1/6	X		C1.	19 ⁵⁰	2 ⁰⁰	2 ⁵⁰	7 ⁰⁰	8 ⁰⁰		10 ⁰⁰	A1.		X	X	X	X	
		14	P				X	8			3	2 1/2	X		62	18	1 ⁵⁰	2 ⁵⁰	4 ⁰⁰	8 ²⁵				MT	X				
X		7	P				X	8	256		2 1/2	2	X			10	2 ⁰⁰	3 ⁰⁰	5 ⁰⁰		X				X		X		
DN							X	8.3	307		2 1/2	3			36	14	E1.								MT	X			
							X	8.10	240	X	3	3			8	12 ⁵	1 ⁷⁵	3 ⁰⁰			X								
J		14	P	X	L1		X	8	240	X	3	2 1/2	X		24	20 ⁵⁰	2	3	5	8+M1	X	A1.	N1	T			X		
X 5%							X	5	145			2 1/2			10-15	12	1 ⁵⁰	2 ⁰⁰	2 ⁵⁰	6 ⁰⁰				S	M				
X		14	P	X	100 YR.		X	8		X		2 1/4	X		35	12	1 ⁷⁵	2 ⁷⁵	4 ⁵⁰		X				S	T			X

MISCELLANEOUS

SUBSIDY

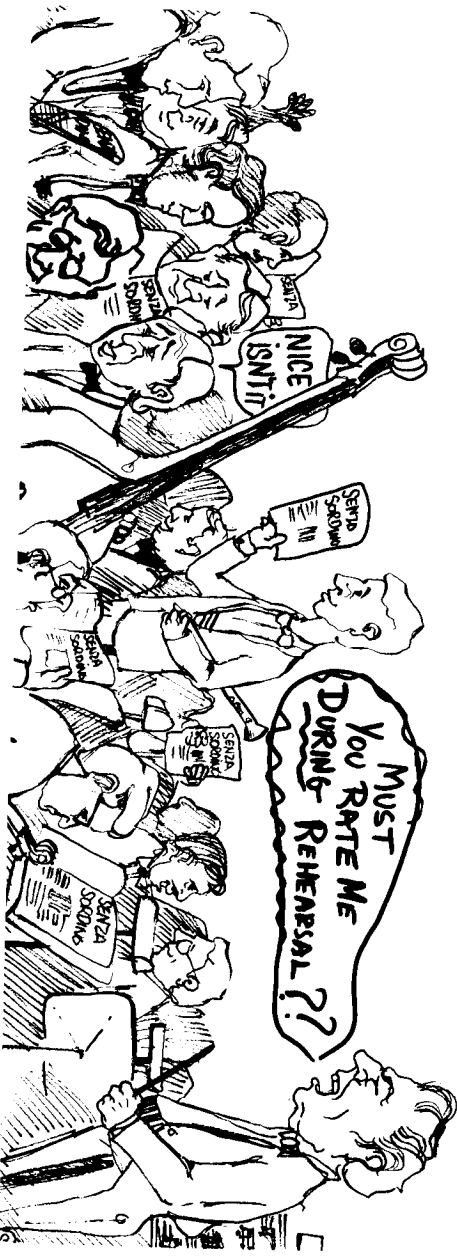
SHOP STEWARD	PREMIUM PAY FOR OVER-SCALE PLAYERS FOR TV, RADIO	EXTRA FOR DOUBLING	ORCH.-SPLITTING ALLOWED	STATE SUPPORT 000's	CITY SUPPORT 000's	ORCHESTRA SOCIETY ACCUMULATED DEFICIT	ANNUAL DEFICIT 000's	ANNUAL BUDGET 000's
							400	
		X		X	143	220	700	1125
X		X	X					3252
	G	X	X		25			1000
			X				309	2520
		X	X	50	60			2,100
		X		60			0	532
		X		50			400	1250
X				380				
		X	X	75		500		2,500
X		X						700
		X	X			69	774	1541
		X	X	25				2000
		X		4		275		700
			X					
	X	X		50				
X		X	X	75-100	212	200	1700	
	X	X		X				
		X		X				800
X		X	ONLY 65		225	545	2035	
X		X		J1	10		175	1000
X	X	X		275	50	44	1172	

KEY FOR 67-68 ICSOM CHART

- A - 9 at Tanglewood
- B - On jobs using name of BSO
- C - \$100 per yr. of service—limit \$2000
- D - \$150 per yr. (last 5 yrs.); \$100
- E - Not guaranteed
- F - Contract provides formula for less than full day
- G - For recordings
- H - Mgt. pays \$4200 toward total costs
- I - 50 Concerts
- J - 65 (extension by mutual agreement)
- K - For new players
- L - 3 for oratorio
- M - 2 days
- N - Per service
- O - 5½ performance - 1 to 4 rehearsals
- P - \$185 + 3.1% cost of living = \$190.55
- Q - 7—1st year
- R - \$125/yr. for 1st 5 yrs.; thereafter \$100 to 65
None if full pension
- S - \$120—1st year
- T - No limit
- U - Yearly recording guarantee \$1000
- V - 1 wk./3 yrs. - max. 3 wks.
- W - + rehearsal with extra compensation
- X - Not including rehearsal
- Y - AFM Rates
- Z - Negotiated on individual basis
- A1 - Yes on foreign travel; yes on domestic
except for medical reasons
- B1 - + \$2000 recording guarantee
- C1 - 6 wks. max. domestic; 5 wks. foreign
- D1 - 65 (to 69 at discretion of musical director)
- E1 - + \$40 on N.Y. tour
- F1 - Up to conductor
- G1 - Per Service Pay: 1st Chair 5.50 add. per
service. Rehearsal & School Concerts 17.00
Concerts 23.00
- H1 - \$3442 1st Chair
- I1 - \$3615 1st Chair
- J1 - County, Found. \$15,000
- K1 - 8% of contracted fee
- L1 - 4-5 yrs \$100 per year; 6-10 yrs. \$200 per
year; 11 or more \$300 per year
- M1 - + \$2.00 per day miscellaneous expenses
- N1 - Union book price penalties

Comparison Chart For Opera Orchestras

CONDITIONS	METROPOLITAN OPERA (67)	(68)	CITY CENTER OPERA (67)	SAN FRANCISCO OPERA (67)	CHICAGO LYRIC (68)
Basic Wage/week	\$240	\$260	\$210	\$201	\$245
No. services/week	5½	5	7	6	30 Hrs. (36 max.)
Nos. Musicians			Basic, 39 Other, 26 plus 15 (may be 18) Basic Other (reduced orch.) over 26	69	67
Length Season (weeks)	41 reg. 4 vac, 7 optional			10	13
Pension	5% of salary	4 weeks at slry.	begins this year 4% after 1 year	4½% EPW (AFM) 4% Very Strong	\$10/wk. EPW (AFM) none Yes
Vacation	3 weeks	yes			
Job Security	yes	yes			
Rehearsal, days/hr	\$6	\$6	\$6	\$6.50 \$7.50 3 hr. call; over 3, service rate	\$8 \$8
Rehearsal, nites/hr					
Overtime					
Doubling					
Overtime in perf.	\$12.63	\$13.68	\$2 per ¼ hr. \$6 1st., \$3 each, others. After 3½ hrs, \$2 per ¼ hr.	1½ 7th day, 2x 14th day 25%—all doubles paid 25%—¼ hr. segments	see below \$10.13 per performance Overtime only after 390 hours in season or 1½ on Sunday
Overtime for extra services	\$3.21	\$3.21			
Overtime for rehearsals	yes	yes			
Posting of Schedule	yes if earlier than 10:30 AM or 4 hours before perf. then 50% extra	24 hrs notice of change	10 days notice	14 days, change less than 24 hrs., \$1. per hour to be negotiated (1965—\$13)	48 hrs. no tour
Per diem	\$17	\$18	\$16		
Sick Leave			4 days	at basic wage for season	7 days
Medical Plan			Sliding scale based on years of service. 52 weeks at 19 years. Blue Cross, Blue Shield, Maj. Med. incl. family, pd. by mgt.	Union paid	CFM-EWF \$3/wk.



Reprint Shows Continued Fight in New Haven

Union Democracy in Action

No. 30

SECOND GAG ATTEMPT IN NEW HAVEN MUSICIANS UNION

A new effort to muzzle opposition is reported in Musicians' Local 234-486 in New Haven, Connecticut. William Winnick, editor of the reform newsletter, *Musicians Voice of New Haven*, was convicted on November 28, 1967 and fined on charges that he was "guilty of misrepresentation of facts so as to undermine the faith, respect, and confidence the members have in the union."

Trial procedure in this small local would be a credit to any bureaucratic regime. Four of the five Trial Board members are appointed by the Executive Board, the very men who are the target of Winnick's criticism. Winnick's enemies are free to constitute their own Trial Board which can be depended upon to dispense the kind of "justice" which they find most convenient. Their decisions can be made with complete confidence for they are not subject to the unpredictable check of membership review.

In a second trial, this Board fined Winnick \$25.00 on January 16 for alleged "false statements". In the *Voice*, he accused a contractor-employer (who is also a union member) of paying men below scale and of taping a performance in violation of union rules. Winnick contends that he can prove the validity of these accusations to any genuinely impartial body.

Winnick's trials are a crude violation of the law, in clear contradiction to the federal appeals court decision in *Salzhander v. Caputo*. But as we know, hypothetical rights are not necessarily actual rights. Winnick is appealing to the International Executive Board of the American Federation of Musicians.

As the leader of an opposition group in the 700-member local, Winnick ran for Local President in 1966 when he was

reported to have lost by the narrow margin of 151-170. The New Haven reformers charge that contracting employers, who are members of the union, have succeeded in dominating its affairs to the disadvantage of working musicians whom they employ. (Similar criticism is levelled at the officialdom of New York Local 802 by a strong reform group.)

In early 1967, the New Haven musicians' basic scale was \$20.00 for a four-hour evening engagement. On May 23, a special, official wage scale membership meeting considered a proposal, backed by the local officers, to raise the scale to \$23.00. But after a campaign by Winnick, the meeting voted for a \$26.00 scale. A bitter battle raged in the local until the International office, unholding the local officers overturned the membership meeting's decision.

This is the second recent attempt to curb democracy in the New Haven local. In March, 1966, the local adopted a resolution to restrict publications and to expel any member who circulated "defamatory" material. Winnick was tried and found guilty of violating this proscription by continuing to publish the *Voice*. But on appeal, the American Federation of Musicians upheld Winnick and declared the gag rule void.

Will the International office once again uphold union democracy? That remains to be seen.

INSIDE UDA

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SEAMEN, MACHINISTS, PAPERWORKERSp. 7

LETTER TO THE EDITOR

From Los Angeles Musician

You asked for comments on a healthy work program for an orchestra with year-round employment. Three conductors? Absolutely not unless you mean on the basis that the N.Y. Philharmonic has used; one conductor in full musical control and a couple of first-class, sort of permanent guest conductors. The great orchestras of the country are those which have had permanent conductors who stayed home, worked with their orchestras week after week, year after year until a unity of style was established. I wonder what would happen to the sound of the great Philadelphia strings in Beethoven symphonies if they were whipped along and forced to over-play for part of the time and then a few weeks later subdued to an early Mozartean sound. You couldn't even use the same bowings for two different conductors! So, I think you have missed a most essential point. However, the involvement of the orchestra itself in its musical integrity is a must. It is essential and is coming. I think a good many of the young conductors today are showing signs of "leadership by talent and conviction."

Best Regards,
VANCE BEACH

NEW ZEALAND ORCHESTRA PROVIDES SABBATICALS FOR MUSICIANS

from the Sydney Symphony Orchestra Committee Newsletter

... our bursary scheme. About three years ago, the NZBC introduced the scheme for overseas travel for selected members of our orchestra, either for study or just as a refresher course under which the player can listen to other orchestras and meet overseas musicians. It is a very good scheme and very generous on the part of management. They allow from six to twelve months on full pay, plus a round-the-world-air ticket. So far about five of our members have benefited from this scheme.

SENZA SORDINO CLASSIFIED

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