

# Senza Sordino

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## FEDERATION WORK DUES

### AN INTOLERABLE BURDEN

An appeal by letter to the International Executive Board of the American Federation of Musicians by ICSOM Vice-Chairman, Fred Zenone, on behalf of all our members was to no avail. At the recent A.F. of M. Convention in Portland, Maine, Amended Recommendation No. 1, to levy a 1% Federation work dues effective January 1, 1981 was passed by a voice vote. It will be assessed on all scale wages earned. One-half per cent of the tax will go to the Federation and one-half per cent will be kept by your Local.

The response heard from ICSOM orchestras is a combination of outrage, dismay, frustration and concern over the tactics used to achieve a YES vote on the issue. Of special concern is the ability of the Convention to vote a work dues increase of a local nature, usurping the decision making process by musicians in each Local on such a serious matter.

"In terms of how disproportionate is the burden imposed on the symphony musician, it is well to keep in mind that ICSOM membership represents about 1.3% of the total A.F. of M. membership, yet ICSOM members will pay about 37% of last year's A.F. of M. deficit of \$910,000 as the result of passage of Recommendation No. 1," according to Stan Dombrowski, ICSOM observer at the A.F. of M. Convention.

The only saving feature of the Recommendation is that there is possible recourse at the Local level where pressure brought to bear by Local membership could eliminate the 1/2% to which the Local will be entitled or even to absorb the entire amount. However, concerning such Local waiver the Recommendation reads, "such automatic increase, or any part thereof, may be waived *with permission of the International Executive Board.*"

The entire issue of the consequences of the passage of Recommendation No. 1 will be addressed at the ICSOM Conference in August. Meanwhile reactions of various orchestras are noted below.

The St. Louis Symphony Orchestra musicians are opposed to the unfair 1% work dues put on working musicians and are concerned about the methods used by the American Federation of Musicians to push this measure through.

St. Louis Orchestra Committee

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In Detroit we feel that the increase is doubly unjustified since our present work dues rate (3%) has been for years among the very highest of ICSOM orchestras. Although Local #5 on many occasions has been financially supportive of the symphony, in the minds of many DSO musicians an unfair gap has long existed between funds put into the Local and monetary returns from it. Hiking the work dues to a whopping 4% will certainly widen this gap to a veritable chasm.

At this point we can only hope that some alternative agreement which the symphony and Local can regard as mutually fair can be worked out without serious difficulty.

The Detroit Symphony Orchestra Committee

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The Metropolitan Opera Orchestra vehemently disapproves the Federation Recommendation No. 1 which institutes a new tax on our salaries at the Federation level and the concomitant increase in the taxes at the local level. This vote to force a minority of working symphonic musicians to pay a new tax at the Federation level and an even larger share at the local level is redolent of "taxation without representation." Every classical musician must view this action as a beginning of a serious rupture in inter-union relationships.

The Metropolitan Opera Orchestra

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We the members of the Kansas City Philharmonic are appalled by the recent enactment of Federation work dues. This obtuse endeavor to bail out the Federation from its fiscal quagmire is oppressive and adds a millstone around one's neck during a time of economic upheaval.

Moreover, said dues are injudicious by encumbering full time musicians only and thereby failing to apportion the load of fiscal integrity of the Federation among all its members. We implore the International Executive Board to rescind this onus.

Louis Newman, Orchestra Committee,  
Kansas City Philharmonic

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Imposing Federation work dues on top of Local work dues saddles full time professional musicians with an even greater share of the financial load. In Houston, symphony musicians comprise less than 1% of the union membership, yet our work dues provide an average of 20% of work dues collected. Why not a non-work dues structure? Instead, higher per capita dues with proportionate reduction based on amount of work dues paid to encourage those who work at music to remain in the union. Perhaps then the American Federation of Musicians would once again be what it's intended to be, a federation of *musicians.*

Bernice Beckerman,

Houston Symphony Orchestra

### CLEVELAND STRIKE ENDS

After 22 hours of marathon bargaining, the negotiating team of the Cleveland Orchestra counseled by Leonard Leibowitz, emerged with a landmark contract in the early morning hours of July 17th. Local 4 President Tony Granata and Sec'y.-Treas. Mike Scigliano supplied much appreciated support, advice and backing for the Orchestra Committee comprised of Richard Weiner, Chairman, Gino Raffaelli, James Darling, Franklin Cohen, and Bert Siegel. The solidarity of the Orchestra personnel was stunning, as was the effectiveness of the many sub-committees handling the numerous nitty-gritty tasks.

It was this colossal team effort that ultimately convinced the Association that if they were to save the Blossom Festival, our quest for "Big Five" parity would have to be satisfied, and so it was, as evidenced by gains made in virtually every area.

The largest single gain in this writers view is that the management now believes this orchestra & Local 4 is a cohesive

force to be reckoned with. In an unprecedented action shortly after negotiations began last Jan., and for the purpose of giving the Committee maximum clout, 100 players signed individual Powers of Attorney, giving their negotiators full authority to accept or reject a package. More specific material gains will come later in this article, but the reader should not be permitted to forget the importance of such things as more orchestra involvement in such areas as audition procedures and benefit concerts, both of which gains directly affect the future of this great orchestra. That is not intended to belittle the unprecedented \$160 wage increase across the board for the 2½ year term of the trade agreement. Heretofore, the largest was \$150 for three years accomplished by our colleagues in Chicago and the New York Philharmonic. Another big breakthrough was seniority pay at the 10 & 20 year levels, at one dollar per year.

Lastly, we are infinitely indebted to our friends in ICSOM orchestras for their supportive letters and telegrams. Thank you. Settlement follows:

**Wages:** Scale before settlement, \$450. Six month increments retroactive to March 10, as follows: Raises of \$35, \$15 (beginning at settlement date), \$25, \$20, \$35 and \$30. This last increment begins 3/8/82 bringing scale to \$610. Total wage raise in 2½ years, \$160, plus a wage reopener clause for the following 12 months.

**Seniority:** Beginning 9/81 each musician with at least 10 years of service will receive \$10 per week seniority pay. On 3/82, musicians with 20 years of service will receive \$20 seniority pay.

**Dental Plan:** Beginning 9/1/80, a full plan for musicians and family plus orthodontia.

**Life Insurance:** Effective immediately, musicians contribution toward premium for \$25,000 life insurance policy to be eliminated. Effective 8/31/81, increase policy amount to \$30,000.

**Pension:** Effective 11/1/82, increase normal retirement benefit to \$10,000, accrual of benefits beyond age 65 up to 30 years of service. Musicians retiring between 9/1/79 and 10/31/82 to receive the new benefit (\$10,000); Current retirees to receive increased benefits.

**Per Diem:** Domestic; 9/1/80—\$29; 8/31/81—\$30; 8/30/82—\$31. (\$5 extra in New York)

**Vacation:** Effective 9/1/80, eight weeks for all players.

**Tours:** Average of 6 services per week, maximum of 7.

Bert Siegel  
Cleveland Orchestra Committee

### NOTICE OF CHANGE:

Delegates are advised that the site of the ICSOM Conference in Portland has been changed. The Conference will be held at the Portland Hilton, 921 S.W. 6th Ave., Portland, as indicated by Room Reservation Cards sent to you.

### TOLEDO SYMPHONY ORCHESTRA CHOOSES NEW MUSIC DIRECTOR

Yuval Zaliouk has been named music director and conductor of the Toledo Symphony Orchestra, effective August 15, 1980. Mr. Zaliouk's appointment concludes a year long search during which nine candidates appeared as guest conductors.

The selection process was one which involved a good deal of input by the musicians. We were told on more than one occasion by management that the search committee was anxious to know how the musicians felt. The musicians' committee

submitted statistical results and general comments on each candidate gathered from our conductor evaluations. In addition, management invited the principals to submit an additional two musicians of the orchestra to serve on the search committee. At the end of the season, an additional poll was taken, the candidates were ranked in order of preference, and four names were submitted to the search committee as being acceptable to the orchestra. Mr. Zaliouk was at the top of that list.

In retrospect, we are pleased with the way the process worked. There had been ample rumors of behind the scenes politics by some candidates, but there is little evidence that any of it was effective.

Peter Pettit  
Toledo Symphony Orchestra

### A TRUCK DRIVER'S IDEA OF ACCELERANDO OR, NOBODY'S PERFECT

Someone asked the comedian, "what are you doing here?" The comedian shrugged his shoulders and answered, "everyone has to be *someplace!*" In this case the Cincinnati Symphony Orchestra was in the wrong place at the wrong time.

The Concerts in the Parks Week had begun in Eden park, Monday, June 9th before the usual enthusiastic crowd that swarms to free concerts and the orchestra had returned the following morning to rehearse for the concerts that were to fill the week's schedule in parks about the city. Eden park is generally chosen for rehearsals as it contains a covered band shell, is shaded by beautiful large oaks and its location simplifies the logistics concerned with setting up for rehearsal in another place. The site is a natural amphitheatre, the stage ringed by a semi-circled hill which funnels up to a road which rims the area above.

The rehearsal on Tuesday morning had started routinely and while the orchestra was at work, debris from the evening before was being cleaned up by park workers. On the side of the bandstand sat one of those kiosks on wheels that dispensed drinks — in this case, *Pepsi Cola* — to concert goers throughout the evening. It was not long into the morning before the *Pepsi Cola* company sent a truck to the site to carry off the one ton dispenser. This seemed to be no problem and musicians watched, as the music permitted, as the vehicle was attached by a coupling to the rear of the rather substantial *Pepsi Cola* truck. The orchestra was playing through a potpourri of familiar American favorites as the truck began its careful ascent up a twelve foot wide concrete walk that begins at the pit immediately in front of the bandstand and extends upward to the road 200 feet at about a 30 degree angle.

As the truck entered the road above, *IT* happened. The coupling separated and one ton of *Pepsi Cola* dispenser began to roll precipitously from its perch near the road directly towards the middle of the stage seating about 90 musicians. There were shouts from those in back of the stage facing the runaway vehicle and in a few short seconds the stage took on the appearance of the second parting of the Red Sea. Musicians with their instruments and conductor Erich Kunzel made a mad dash to the sides, hurdling stands as the vehicle gained a speed of approximately 30 miles an hour. It miraculously missed benches on both sides of the concrete runway and a stunned woman wheeling a child in a stroller. It vaulted a one foot retaining wall in front of the pit, became airborne and slammed full force into the front of the stage bending back the retaining railing around the conductor's podium.

In the pandemonium to get to safety, one trumpet was smashed, a cello and violin badly damaged, an ankle turned and an orchestra severely shaken. Rehearsal ended on the spot, to be continued another day.

George Hambrecht, flutist, was heard to say as he packed up — "*I distinctly remember ordering a COKE!*"

# JOB SATISFACTION

## FOR SOME, AN ELUSIVE SEARCH

### BY HENRY SHAW

One of the most successful workshops at the past several ICSOM Conferences has been one under the heading of *Quality of Life; Job Enrichment and Job Dissatisfaction*. The subject is not one with which musicians alone are preoccupied for it seems a favorite topic for discussion in the working place generally, and not surprisingly so. It is not difficult to find forums on the subject of personal fulfillment as it pertains to careers, or, where there is negative reward in one's livelihood, discussion of second careers, an alternative being considered more and more by workers even in mid-life. This suggests that, unlike workers a generation ago, *having a job is only part of making a living*. Today it seems that *enjoying a job is an integral and even necessary ingredient to many in the work force*. Many who can no longer find that ingredient present in their work do not hesitate to look to greener pastures.

Dr. Leonard Oseas, Professor of Psychology at the University of Cincinnati, explains that *"our basic and psychological needs are those concerned with survival, security and self-fulfillment (self-actualization). In work terms, reward, money, job security, adequate working conditions, good human relationships and status are high priority factors we look for in our work. It is when individuals feel reasonably comfortable with fulfillment in those respects that self-actualization becomes increasingly important."*

Improving the basic economic needs has constantly been the prime motivation of ICSOM members. We are after all a labor oriented organization and the need to solve economic problems is what motivated symphony musicians to unite and create ICSOM in the first instance. No one claims the advent of Utopia in this area. There are many orchestras whose members are clawing away in an attempt to achieve what colleagues in other orchestras have attained in economic terms. To say that we have not made substantial economic progress is to say that ICSOM has been failing in its prime objective, and that, of course, is an absurdity.

We address ourselves in this article to other aspects of our profession. We are concerned with some of the discontent that is obvious; that is spoken about among ourselves and that, again we will seek answers to in Portland in August. We will address ourselves to the artistic dissatisfaction sometimes felt in the working place and especially to the need of professionals to enrich themselves musically and where necessary, to leave the main source of employment to find that ingredient.

That the need for personal job fulfillment and for self-actualization is more strongly felt by young workers throughout our society today is well supported by studies. Maslow, a humanistic psychology theorist, states that among young workers, once there is a secure feeling about monetary reward and working conditions (their prime concern as well as the concern of the older worker) the meaningfulness of the work takes on greater importance. That concern manifests itself in a greater concern and desire for ego satisfaction.

According to Friedrich Herzberg, an admirer of Maslow, and a psychologist that applied Maslow's notions, such factors contributing to ego satisfaction are: *"a feeling of achievement, attainment of recognition, value of the work, growth and advancement"*. *"Workers"* he says, *"must have the feeling that they matter."* One wonders if the discontent often found in the string sections of our orchestras is not related to a general feeling that section string players do not matter to their employer as much as do players in other sections of the orchestra, who are categorized as quasi soloists. This can hardly be considered an ego boost to the musician seated in the fourth desk in a string section, who has worked diligently for 25 years, has contributed, but suffers a great degree of anonymity.

Management policies which contribute to worker satisfaction and can be translated into positive worker production are outlined in a work by Paul Dickson in *The Future of the Working Place*. He states what he considers to be the basic tenets of job enrichment.

*Treating workers as educated adults.*

*Allowing for decision making on all levels.*

*Increasing the opportunity for using the mind on the job.*

*Giving greater individual identity.*

*Removing a layer or two of supervision.*

*Reconstructing work so that it is more coherent.*

These tenets as they relate to music making form the backbone of opinion which have been expressed by ICSOM delegates. Opinions expressed in small group sessions hardly equate to the results of professional studies, but they do provide some insight into what may be expressed as a general feeling among musicians. A few responses culled from tapes of past sessions on feelings about playing in a symphony orchestra were:

- 1- There is not the restrictiveness of the 9 to 5 job.
- 2- I am able to earn a living doing something I'm trained for; I can play my instrument and perform the great music of the ages.
- 3- I can take advantage of optional weeks if I wish by relaxing, traveling or studying. It's a welcome relief from the stress which builds during the season.
- 4- I seek new associations with other musicians in other settings.
- 5- I can use free time for greater self-expression through chamber music, practice and composing.
- 6- I feel constant frustration in producing a product less good than I feel it might be.
- 7- There is substantial overwork and stress even though one works a 20 hour schedule.
- 8- I dislike the essential anonymity of playing in a very large group.
- 9- There is little opportunity to use one's musical intellect.
- 10- I am bothered by the necessity to be the translator of the conductor's wishes.
- 11- The frustration of dealing with inadequate conductors who propose unsound musical ideas sometimes gets to me.
- 12- I'm unhappy with my miniscule role in the orchestra.
- 13- I dislike the necessity to play so much "junk" music to satisfy the management's need to earn a dollar any way they can.

Philip Hart, in his commentary on the symphony orchestra as an American cultural institution in his book. *Orpheus in the New World*, says, *"the role that orchestra musicians play in the American symphonic institution gives them little artistic responsibility: though their training has, in most cases, included a broad musical education, and though they have been motivated since childhood by a strong commitment to music, they are, by and large, artistic eunuchs once they enter the orchestra"*. One assumes he is referring to the lack of opportunity for self-expression. Many musicians may feel perfectly comfortable in the orchestra setting and find much that rewards them from day to day, but for some the feeling of being *"artistic eunuchs"* may account for what seems to be a general expansion of non-orchestra activity.

There is evidence of more individual recitals and chamber music activity in public and in private settings performed by our colleagues. It can be construed as a reflection of satisfaction not obtained in the orchestra setting. It goes beyond playing into creative areas of planning, supervising and directing these activities. Some, free to do so, travel to play elsewhere during

the summer as optional weeks present the opportunity. Is it an escape from the BEING TOLD atmosphere which entraps them during the winter season? These are acted out expressions of Dickson's observations on the need, not alone for self-expression, but for decision making, creative activity and achievement goals. They are healthy responses.

Studies of worker attitudes by industry have become increasingly popular. There has not been a professional study made in the arts disciplines. Would a study of ICSOM orchestra personnel give us greater insight into musician's feelings about job satisfaction and enrichment? About other facets of our work that relate to artistic reward? Can a grant be obtained to fund such a study? Could we get the cooperation of our members in terms of giving time for interviews?

In 1978 a pilot study of the training and career experiences of symphony orchestra musicians was done at Eastman School of Music. It was supported by a grant by the National Endowment for the Arts. Data was obtained from orchestras down to the community orchestra level plus various music schools. The Big Five orchestra used in the study was the Cleveland Orchestra. Only 25% of its personnel responded. Was it because the players doubted the value of that particular survey or because of the association of the American Symphony Orchestra League with the project? The study concludes the latter. It suggests, "We need to explore the influence of any relationship of an established agency with its image stereotype as a consideration".

This article was not written to try to substitute attitudes expressed in informal discussion for a professional survey by experts in the fields of sociology and psychology. It was written to help promote and to provoke further discussion and perhaps to prime our entire membership, if only in a small way, for what we hope would be their cooperation and involvement in this provocative subject — *How can we further enrich our professional lives?*

## THE BERLIN PHILHARMONIC CIRCA 1912

Even among orchestras, large oaks from small acorns grow. The following is from the Feb. 1912 issue of *The Violinist*.

The Berlin Philharmonic Orchestra like the original New York Philharmonic, is a co-operative association of musicians controlling their own orchestra and electing their own conductor. And like the New York body, they found their finances in bad shape. For some months negotiations have been pending for municipal assistance, which has at last been granted. Berlin will assist them to the extent of \$15,000 annually on the following strict conditions:

"This orchestra of seventy members is required in return for the municipal subsidy, to give 35 concerts at reduced prices during the 17½ weeks from June till the end of September of each year — that is to say, two a week — and in Winter, five, also six special matinee concerts for students, for which no admission fee will be charged. In addition, the orchestra agrees to participate in municipal celebrations without extra remuneration.

"The programs for the concerts are to be made out by the orchestra's director and submitted to the Magistrate every month for approval. The smallest personnel of the orchestra is fixed at fifty-five. The lowered prices for the forty public concerts aforementioned will be seven and a half cents. The entrance to the students' concerts will be absolutely free.

"The orchestra is not allowed to accept a permanent engagement elsewhere. On the other hand, it may undertake occasional 'guest tours,' which may take place during the period between May 7 and September 30, but never exceed a month's duration. Each member is permitted a vacation of four weeks; this should be arranged so that during the months of June, July, August and September only fifteen members may be absent

at one time, or, in other words, that at no time during this period shall the orchestra be less than 55 men in numerical strength."

## LETTER FROM THE EDITOR

In the April issue of *Senza Sordino* there appeared an article entitled *Money Talk from the Treasurer*, containing forceful arguments by John Palanchian for an upward revision in the ICSOM dues structure. Below the article I included an Editor's Note that needs revision.

I thought that the printing of some comparative figures on guaranteed annual wage increases over the past ten years by various orchestras would point up the fact that obviously, a few extra dollars a year would hardly impoverish any of us, so I grabbed my trusty pocket calculator and with my nimble and talented fingers began punching away. In a few minutes I succeeded in producing some figures that are so erroneous they would embarrass a very ordinary mathematics student of no more than ten years of age.

While on the phone with Irv Bush, L.A. Philharmonic, he suggested that some of the data might be incorrect. He was only partially right. They are ALL incorrect. Whether it was the result of a weak calculator battery or a weak mind, the figures were grossly inflated and, on the assumption that I created undue euphoria and an exaggerated sense of self-accomplishment in the orchestras of Atlanta, Cincinnati, Dallas, Detroit, St. Louis, Chicago, N.Y. Philharmonic and Milwaukee, I hasten to present a new set of figures.

The guaranteed annual salary increases from the 1968-69 season to 1980 in the orchestras mentioned above are:

	as reported	correction
Atlanta	263%	163%
Cincinnati	245%	145%
Dallas	339%	239%
Detroit	253%	153%
St. Louis	357%	178%
Chicago	230%	130%
N.Y. Phil.	216%	142%
Milwaukee	365%	213%

I would like to re-assert my observation that our organization's financial needs increase just as our personal ones do. The increase in dues to be asked of us will not nearly approach, on a proportional basis, the gains achieved by us over the past ten years. An upward revision of the dues structure is vital if ICSOM is to continue to maintain present services to its members.

## BEECHAM, THE IRREPRESSABLE

During an orchestra rehearsal, Sir Thomas was constantly annoyed by a musician who kept losing his place, producing sounds that in no way matched those appearing in the score. Putting down his baton, Beecham turned to the young man and pleaded, "Sir, we do not expect you to follow us all the time, but would you have the good manners to keep in touch with us occasionally?"

FACT: On a given day 37,680 people attend a major symphony orchestra concert in this country.

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