

FIM Pursuing Musicians' Grievance with Airlines

Despite the fact that the petition launched this summer by the International Federation of Musicians (FIM) has already collected more than 40,000 signatures, EU Commissioner for Transport, Siim Kallas, is still refusing to include specific provisions which take account of problems encountered by musicians travelling by plane with their instrument into the revised 261/2004 regulation on passenger rights.

In a letter dated 24th July, 2012, he nevertheless indicates that he understands these problems and recognises that, on account of unforeseeable situations with which musicians are faced during check-in or boarding, their professional

mobility is restricted and their activity consequently curtailed.

FIM is continuing in its efforts, in liaison with others, including European MP, Georges Bach, to determine the most suitable means for making headway on this issue. International mobilisation must be maintained, particularly by encouraging people to sign the FIM petition via social networks. This situation does not just affect European musicians but all those who travel from EU airports or use an EU-based airline company.

All MUI members are urged to support the petition.

SOUNDING OFF!

I assure you that the typewriting machine, when played with expression, is not more annoying than the piano when played by a sister or near relation.

Oscar Wilde

Union Dues 2012

Gross Annual Earnings	Annually	Monthly	Weekly
Over €26,000	€244.40	€20.37	€4.70
Over €16,900, up to €26,000	€208.00	€17.33	€4.00
Over €10,400, up to €16,900	€145.60	€12.14	€2.80
Over €6,640, up to €10,400	€98.90	€8.24	€1.90
Up to €6,604	€52.00	€4.34	€1.00
Unemployed Rate	€15.60	€1.30	€0.30

INTERVAL QUIZ

1. Where are the Irish composers, Michael Balfe and William Wallace, buried?
2. At which venue did the Beatles appear in Dublin in the early 1960s?
3. Which former Irish Government minister wrote a biography entitled, *The Great Melody*?
4. Who composed the well-known waltz, *Waves of the Danube*?
5. With which instrument was George Formby associated?
6. Which musical instrument is mentioned in the title of the 2001 film starring Nicholas Cage and Pénélope Cruz?
7. What is the stage name of the American singer and songwriter, Stefani Joanne Angelina Germanotta?
8. True or false? The March King, John Philip Sousa, performed in Ireland.
9. In which year was the RTÉ 2 television channel inaugurated?
10. Name the original ITGWU (now part of SIPTU) full-time union official of the RTÉ orchestral players?

Answers below

- Answers
1. Kensal Cemetery, London.
 2. Adelphi Cinema, Middle Abbey Street.
 3. Dr. Conor Cruise O'Brien.
 4. Iosif Ivanovici.
 5. Ukelele.
 6. Mandolin.
 7. Lady Gaga.
 8. True.
 9. 1978.
 10. Eamon Gilmore.

Sound Post

NEWSLETTER • OF • THE • MUI: MUSICIANS' UNION OF IRELAND

MUI Demands Restoration of RTÉ NSO Posts

In a highly disturbing development, RTÉ has recently reduced, unilaterally, from 89 to 81, the playing strength of the National Symphony Orchestra (NSO). All 8 posts were in the string section which has been reduced from 60 to 52 players, or by more than 13%. The reduction in the staffing of the NSO, the first in the history of the RTÉ orchestras, is a major blow, not alone to the NSO, but the musical life of this country.

RTÉ's justification for this reprehensible and short-sighted action is its current serious financial crisis. While there is no denying the national broadcaster's financial difficulties, under no circumstances can this justify damaging, in such a fundamental manner, one of the nation's leading cultural institutions. RTÉ's action is completely unacceptable to the Union. Apart from any other consideration, under a 1991 agreement with SIPTU, RTÉ undertook to retain the NSO and the Concert Orchestra 'at not less than their current sizes'. Their suppression of the eight string positions is a flagrant breach of that accord.

Continued on page 2



Pictured at the book launch, 'Striking a Chord', a Trade Union History of Musicians in Ireland, by founding MUI Secretary, John Swift, in Liberty Hall, Dublin, 13th December 2012, l-r: Michael 'Mick' O'Connor (President, Association of Irish Traditional Musicians) and Andy Irvine (President, Musicians' Union of Ireland) (Photo: David Swift) (report and photograph page 3)

IN THIS ISSUE:

MUI demands restoration of full strength NSO

Peter Healy, former MUI RTÉ CO Officer, retires

MUI RTÉ freelance orchestral rates

MUI RTÉ CO Section Committee, 2012-13

Why Ireland needs threatened RTÉ Vanbrugh Quartet

MUI AGM report

New MUI website launched by Tánaiste

Trade union history of musicians in Ireland launched in Liberty Hall

Freelance workers' rights continued to be denied

International Federation of Musicians (FIM) adopts motions on key issues

FIM pursuing musicians' grievance with airlines

John Swift on the Theatre Royal, Dublin, strike, 1952-53

Theo Mortimer (1931-2008) on Michael Kelly, Mozart's Dublin collaborator and friend

John Brophy on Francesco Geminiani, an Italian composer in Dublin



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MUI SUPPORTING THE ARTIST



Des Courtney, MUI Organiser

MUI Demands Restoration of RTÉ NSO Posts

Continued from page 1

Commenting on the elimination of the 8 posts, MUI Organiser, Des Courtney, said: 'The full playing strength of the NSO, as far as RTÉ and the Union are concerned, is 89. Both parties are committed to ensuring the restoration of the Orchestra to its full playing strength as circumstances allow. For its part, the MUI will continue to pursue full restoration as an absolute priority.'

MUI RTÉ Freelance Orchestral Daily Rates

Effective from 29 June 2009

Tutti: €149.49

Sub-Principal: €159.72

Principal: €173.18



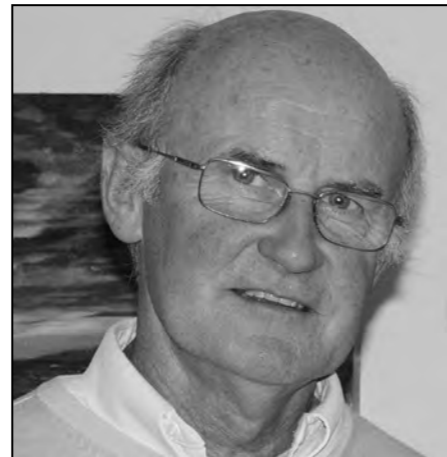
The MUI RTÉ Concert Orchestra Section Committee, 2012-13, l-r: Eamonn Nolan (trumpet), Liz O'Neill (viola), Nicole Fischer (viola), Cormac Ó hAodáin (horn) and David Agnew, President (oboe and cor anglais).

Peter Healy, Former MUI RTÉ CO President Retires

RTÉ Concert Orchestra (CO) Principal Oboist, Galway-born Peter Healy, retired in August 2012. He had held that demanding position for a remarkable thirty-eight years. His musical career commenced around 1965 as a freelancer with the Radio Éireann Light Orchestra (now the RTÉ Concert Orchestra). Prior to his appointment as Principal Oboe of the RTÉ LO in 1974, he performed with several other ensembles, including the BBC Training Orchestra (1967-70), the Ulster Orchestra (1970-71, and the Gulbenkian Orchestra, Lisbon (1971-74).

For more than forty years, Peter Healy has been a union member. As a BBC Training Orchestra instrumentalist he enrolled in the (British) Musicians' Union (MU). While performing with the Ulster Orchestra he was initially a member of the MU and later the Northern Ireland Musicians' Association. Following his appointment in 1974 to the RTÉLO, Healy joined the Irish Federation of Musicians and Associated Professions (IFMAP). In 1985, he and his RTÉ orchestral player colleagues transferred to the Irish Transport and General Workers' Union (ITGWU) and now part of SIPTU.

Vice-President of the IFMAP RTÉ Branch Committee for the year 1984-85, Healy served as a member of ITGWU RTÉ CO Section Committee the following year. Dominating his two-year period as a Committee member were the transfer of the RTÉ musicians from the IFMAP to the ITGWU, and the overdue implementation of a Labour Court



Peter Healy

special pay award of some 20% to the RTÉ instrumentalists.

A decade and a half later, Healy was elected President of the SIPTU RTÉ CO Section Committee for the year 1999-2000. During his term of office, RTÉ and SIPTU concluded a productivity agreement embracing a special pay award of 18% in respect of the members of both orchestras. Peter Healy played a leading role in those negotiations.

For many years, Peter Healy's brother, Michael Healy, was Leader of the RTÉ CO, while his sister, the late Margaret Adams, was a member of the RTÉ National Symphony Orchestra. Throughout their musical careers, Michael Healy and Margaret Adams were also union members. Remarkably, in what is surely a record, three other siblings of Peter Healy freelanced with the RTÉ Orchestras.

SOUND POST AND FREE EXPRESSION

A forum of free expression, *Sound Post* welcomes material from MUI members. Unless explicitly stated, the views expressed in this newsletter, including goods and services promoted in advertisements, are not necessarily endorsed by the Union.

Sound Post is compiled and edited by John Swift, former MUI Secretary, and produced by the Communications Department of SIPTU. Material may be e-mailed to John Swift johnswift45@gmail.com or forwarded to the MUI office.

Francesco Geminiani - An Italian Composer in Dublin

By John Brophy

It was probably the most neglected centenary of 2012. (Well, not a centenary actually, but the quarter millennium must count for something). The reference books show that Francesco Geminiani died on 17th September, 1762 and was buried in St. Andrew's Church, Suffolk Street in Dublin.

Different reference books show that the said church was burnt down in 1860, and rebuilt under the influence of John Ruskin. This explains why not only the church, but also the pub opposite is decked out in Gothic style. The original church had a classical portico and steeple, and there are contemporary engravings to give a fair idea of what it looked like. It was known as the Round Church because of its circular layout.

More to the point is that any memorial tablet to Geminiani was lost in the fire, and not replaced, a fate which also befell Jonathan Swift's beloved Vanessa, who was buried in the same church in 1723.

The site was where the Thingmote of the Vikings formerly was, but it was levelled, initially for a bowling green, and the soil used to build up Nassau St., formerly St. Patrick's Lane. This explains why the level of the street is so much higher than the College grounds. The lane also featured St. Patrick's Well: in the 19th century this was the supply for the Cantrell & Cochrane mineral water business.

But back to Mr Geminiani. He was born in Lucca in Tuscany around 1680. I think recent research has found a baptismal record. He had a superb musical pedigree, having been educated by Carl' Ambrogio Lonati in Milan, Arcangelo Corelli in Rome and Alessandro Scarlatti in Naples. And that was also the time when Stradivarius and Amati were making all the great instruments in Cremona.

Anyhow, by 1710 Francesco was directing the orchestra in Naples and in 1714 he moved to London. Within one year there he was the rave of the whole town. He had sell-out concerts as a violin soloist, his works were translated - and pirated - and he was sought as a teacher. In 1715 there was a concert at Court before King George I. Geminiani thought of his fellow student from Saxony - there wasn't much talk of Germany until much later - and that's how GF Handel came to London.

Apart from travel difficulties, there was the little matter of mending fences. Mr. Handel had done a runner on the Elector and it's an indication of how much clout our Francesco had amassed that Handel was at once accepted and pardoned.

Francesco seems to have been an arbiter of good taste. Good taste in playing the violin, in accompanying on the harpsichord and obeying those little figures below the bass line. It was good taste that got him into trouble, since he became a fine art collector without considering the little detail of how to pay for it. This almost brought him into contact with the law, but he managed to smooth out these little difficulties.

There are obviously a few difficulties. What did he look like? There are some images on line, but beware; 18th century portraits often used a pre-fab wig and clothes, and just filled in a face, often at an impossible angle.

Then where was he when Handel premiered *Messiah* in Neale's Musick Hall in Fishamble Street in 1742? I haven't heard any reference to him being in town, but even those true Celts who love a good row have no cause to read anything into this.

There's also the story that it was Geminiani who heard O'Carolan extemporise Carolan's Concerto, at a house in Baggot St. So 'tis said.

Now the first question is: was any part of Baggot St. even built before 1738 when O'Carolan died? And does not the story reek of being a pub rumour, even if it never saw the inside of a tavern, and being oft repeated and seldom verified. And isn't the whole purpose of it to say, *Our lad is just as good as the forriners, sure didn't yer man say so? Not that I'm an expert myself* (a passing nod to The Brother). I think we can blame Oliver Goldsmith for this one.



Francesco Geminiani

What did the music sound like? Just look on Youtube, and it's there, or at least a respectable selection. It's very much of its time, but some concerti are unusual in having two viola lines, a boon to that oft traduced tribe of string players.

There's a huge amount of the music available free on the IMSLP website, even if it might need re-setting. I also have the D major sonata for Flute or Oboe as edited by Mr T Wind, general editor Rien de Reede. Seriously.

And we remember the man who died, ostensibly for grief and distress at the loss of a valuable manuscript. They blamed a careless servant. (Blame the working man, not high blood pressure.)

For a cultural treasure who is buried in what's now the Central Tourist Office, he deserves more than the effortless neglect he's getting. And the same is true of the Giordano brothers who came here a generation later. And the easiest explanation is: in the 1700s there were two best-selling books on how to play violin. One was by Leopold Mozart, who had a famous son. The other was by Geminiani. Fair play.

This article was originally published in the *Irish Times* (*An Irishman's Diary*) on 17th September, 2012.

John Brophy is a journalist and contributor to 'Irish Music' magazine. He was music reporter and reviewer for the 'Irish Press'. A member of the Society of Recorder Players, he plays alto clarinet with the Communication Workers' Union Band and bassoon with the County Kildare Orchestra. He is a member, former Secretary, Dublin Branch, and National Executive Council member, of the National Union of Journalists.



John Brophy

Michael Kelly – Mozart’s Dublin Musical Friend

Continued from page 9

There was considerable competition among the composers at the Imperial Court regarding a new opera commissioned by the Emperor: the Emperor eventually chose Mozart’s *Le Nozze di Figaro* with a libretto by Lorenzo da Ponte. While Mozart was composing the opera Kelly called upon him and Mozart introduced him to a duet he was currently writing. The two sat down and sang the duet, *Crudele perché finora*. Kelly afterwards could proudly claim to have been the first person to hear the duet and also to have sung it with the composer. He also left vivid descriptions of the rehearsals where Mozart was on stage keeping time, dressed in a crimson pelisse with a gold-laced cocked hat, and who often cried out with pleasure as he first heard the singers interpret his glorious music. The first

performance took place on 1st May, 1786 at the Burgtheater with the Emperor in attendance. It was enthusiastically received; the cast for this historic occasion were: Il Conte Almaviva (Stefano Mandini), La Contessa (Signora Laschi), Susanna (Anna Nancy Storace), Figaro (Francesco Benucci), Cherubino (Signora Busani), Don Curzio (Michael Ochelley) and Basilio (Michael Ochelley).

Ochelley was Mozart’s interpretation of Kelly’s name. To have appeared in the first performance of this world-esteemed opera, under the baton of the composer, was a source of joy to the singer for the rest of his life. It is a feat that deserves more recognition in his native city.

Michael Kelly went on to further fame in Great Britain and Ireland as a leading singer, often partnered by Anna Nancy Storace and other leading sopranos. He appeared in operas by Stephen Storace, others written by himself and of course the works of Mozart. Later, he became a theatre manager, in partnership with Richard Brinsley Sheridan, at Drury Lane and Covent Garden. His last performances were in Dublin in 1811, where he

sang in *Così fan tutte* and other operas on the same stages he had first graced thirty-two years earlier. He died at Margate on 9th October, 1826 and is buried at St. Paul’s Church, Covent Garden, the actor’s church.

This article was published originally by Dublin City Library and Archive (Local History Leaflet Series).



Theo Mortimer

Theo Mortimer (1931-2008) was a founder member of the John McCormack Society. A Training Advisor with FÁS, he was a member of SIPTU.

TIMES PAST



Irish Federation of Musicians, Theatre Royal strike demonstration, O’Connell Street, Dublin, spring 1953, back row, l-r: 2nd, 3rd and 4th, Joe Hayes, Dave Issacs and Joe Coughlan; front row, l-r: 5th and 6th, Tomás O’Rourke, and his son, Brian O’Rourke, later Principal Clarinet, RTÉ NSO, Joint President, SIPTU RTÉ NSO Section, and General Manager, RTÉ NSO (Photo: O’Rourke/Gallagher Collection)



Ireland could lose acclaimed RTÉ Vanbrugh Quartet

The RTÉ Vanbrugh Quartet, l-r: Greg Ellis (violin), Christopher Marwood (cello), Simon Aspell (viola) and Keith Pascoe (violin)

At the same time as cutting eight string positions from the National Symphony Orchestra, RTÉ is on the point of dismantling its string quartet residency, a uniquely successful model which since 1959 has brought great music to all parts of the country at relatively minimal cost.

The RTÉ Vanbrugh Quartet is one of Raidió Teilifís Éireann’s five performing groups and the only one based outside Dublin. Since 1986 it has been bringing the international repertoire of chamber music, and a host of Irish works, to the 32 counties of Ireland, as well as acting as cultural ambassadors for Ireland by performing all over the world. It nurtures young Irish musicians through its West Cork Chamber Music Festival, its Scholarship Fund, master classes and workshops. It provides a forum for Irish composers and has commissioned a whole series of new works which it performs both in Ireland and abroad.

After 26 years, not only is its work in Ireland in jeopardy, but its survival as a quartet is in the balance. RTÉ has stated its intention to tender for chamber music services from 2014, a process that seems likely to result in a fragmented offering. That could end the 54-year history of RTÉ enabling the residence in Ireland of a world class string quartet, with all the accrued benefits it has brought.

In May 2010 an RTÉ statement concerning the mission of its Performing Groups underlined that “it

is a policy priority to ensure that RTÉ performances are available to all regions of Ireland”. The RTÉ Vanbrugh Quartet has given more than 1,000 concerts all over the country.

- The 2010 RTÉ policy declaration states that its Performing Groups “initiate a substantial programme of developmental, community and educational activities”. The RTÉ Vanbrugh Quartet has accumulated immense pedagogical expertise and experience during its decades of dedicated commitment. In the past two years alone, the group has taken its music into 45 schools nationwide.
- The 2010 RTÉ policy statement stipulates that its Performing Groups shall bring music not only to people across the island of Ireland but also to international audiences. The RTÉ Vanbrugh Quartet has consistently fulfilled this ambitious aim, carrying the message of Ireland’s cultural vibrancy throughout the world, most recently founding an Irish-Russian chamber music festival in Moscow.

- In its 2010 policy statement, RTÉ announced that its Performing Groups were “to contribute significantly to the creation and advocacy of music that is of our own time”. This the RTÉ Vanbrugh Quartet has done through commissioning or premiering 34 new Irish works, many of which it has also broadcast and recorded.

In the past three years alone, the RTÉ Vanbrugh Quartet, whose members have been MUI members for many years, has given 177 performances in Ireland, 103 of which were outside Cork and Dublin. It has given 49 performances of Irish works, including 5 premieres, and it has recorded 3 CDs of Irish music. These are the routine achievements of a group that is totally committed to fulfilling its role as RTE and Ireland’s national string quartet.

The RTÉ policy statement regarding its Performing Groups is admirable, as is its fine record of service to the promotion of classical music in Ireland. Why then does it seek to undo what has been achieved through arduous work over the past decades and risk not only losing one of Ireland’s prime cultural assets but actually bringing about the demise of one of the world’s most acclaimed chamber music ensembles?



John Finucane (Photo: Fran Marshall)

Sounds Impressive

Venezuelan conductor Rafael Payare...trimmed back the numbers [of RTÉ NSO players] for a nimble account of Mozart's Clarinet Concerto, where the svelte and agile soloist was the orchestra's John Finucane.

Michael Dervan, Music Critic, *Irish Times*, 5th December, 2012, on the RTÉ National Symphony Orchestra concert at the National Concert Hall, Dublin on 30th November, 2012.

John Finucane is an MUI member and former Vice-President of the RTÉ Branch, Irish Federation of Musicians and Associated Professions.

MUI AGM Focused on Key Issues

At the Annual General Meeting of the Musicians' Union of Ireland in the Connolly Hall, Liberty Hall, Dublin on 30th October, 2012, there was discussion on several key issues of concern to musicians. These included airline restrictions on the transportation of musical instruments, the lack of negotiating rights of freelance musicians and others, and demands for greater airplay for indigenous musicians and music.

In relation to the transportation of musical instruments by air, it was noted that this is a global problem which is being actively pursued by the International Federation of Musicians (FIM), to which the MUI is affiliated. Nevertheless, it was felt that, parallel with the FIM's efforts, the MUI-SIPTU should raise the matter with relevant bodies in Ireland.

It was reported that, despite MUI representations to various bodies, little progress had been made on the issue of airplay. It was decided to continue to pursue the matter.

Notwithstanding the long-running, on-going campaign by ICTU, SIPTU, the NUJ and others for the removal of restrictions on the negotiating rights of freelance artists and writers, no progress was recorded during the year under review. As reported elsewhere in this issue, ICTU General Secretary, David Begg, wrote to the Minister for Jobs, Enterprise and Innovation, Richard Burton, TD, in December 2012, outlining Congress' current position on the matter.

Other issues discussed at the meeting included rates of union dues, and RTÉ's unilateral action in reducing from 89 to 81 the playing strength of the National

Symphony Orchestra Players.

A motion, proposed by Eamon Murray (Vice-President) calling on the MUI to support the Association of Artists Representatives' Organisations (AARO) in a very active way and to develop AARO into a strong voice for practitioners was carried unanimously.

The meeting welcomed enthusiastically the creation of a new MUI website, which was launched immediately following the AGM.

MUI Organiser, Des Courtney paid tribute to the major contribution over many years of RTÉ NSO activist, Chris Long (double bass). Long returned to Britain during the autumn following a period of some twenty-two years in Ireland.

Presiding at the AGM, which was addressed by Patricia King (Vice-President, SIPTU) and John King (Divisional Organiser, Services Division, SIPTU), was MUI President, Andy Irvine.

The outgoing Executive Committee, was elected en bloc: Andy Irvine (President), Eamon Murray (Vice-President), David Agnew, Francis Devine, Séamus Doyle, Liam Kennedy and Cormac Ó hAodáin. At a subsequent Executive Committee meeting, on 13th December, Dublin-born rock guitarist, Robert 'Tob' Swift, was co-opted to the committee.



Pictured at the launch of the new MUI website, l-r: Andy Irvine (President, MUI), Eamon Gilmore, TD, (Tánaiste and Minister for Foreign Affairs and Trade), and Patricia King (Vice-President, SIPTU) (Photo: Tommy Clancy)

Tánaiste Launches New MUI Website

Tánaiste Eamon Gilmore launched the Musicians' Union of Ireland (MUI) new website - www.mui.ie - in Connolly Hall, Liberty Hall, Dublin on Tuesday, 30th October.

The website is aimed at assisting musicians in highlighting their talents and work and improving communications among MUI members.

The MUI, an affiliate of SIPTU, represents musicians from every genre along with music teachers, singers and other music professionals.

The MUI is affiliated to the International Federation of Musicians (FIM), and the Association of Artists' Representative Organisations (AARO) through which it seeks to protect musicians' rights to their work and collectively negotiate terms and conditions.

Michael Kelly - Mozart's Dublin Collaborator and Friend

By Theo Mortimer

Wolfgang Amadeus Mozart travelled extensively throughout Europe, appearing before Emperors, Popes, Kings, Queens and the musical world. Although he never visited Ireland he did have a connection with Dublin through his friend and fellow musician, Michael Kelly.

Michael Kelly was born in Dublin on Christmas Day, 1762 at 13 Mary Street. He was the eldest son of Thomas Kelly, Master of Ceremonies at the Vice-Regal Court, Dublin Castle and also a prominent wine merchant. Michael Kelly showed musical talent from an early age and received vocal training from various teachers, culminating in an audition with Venanzio Rauzzini, a distinguished visiting male soprano who recommended he go to Italy for sustained teaching.

Dublin at that time was a fashionable centre of music where all the British and Continental artists came to sing at the Rotunda and the theatres at Crow Street and Smock Alley. Before departing for Italy, Kelly was invited to sing in *La Buona Figliola* at Smock Alley and in *Clarissa and Lionel* at Crow Street. He sang as a soprano for his voice had not yet broken.

On 1st May, 1779, the teenager set sail for Naples. On arrival there he presented himself, with letters of introduction, to the British Ambassador, Sir William Hamilton. Hamilton was a famous archaeologist whose interest in Mount Vesuvius earned him the sobriquet 'the Volcano Lover'. He was later to marry Emma Lyon who subsequently, as Lady Hamilton, became Lord Nelson's mistress.

Kelly commenced his studies at the Conservatoire and was soon singing at the homes of the Neapolitan gentry, leading to his appearance before the King and Queen of Naples, the first Irishman to sing in Italy. He was

introduced to the singer, Aprile (known as 'the father of all singers'), who took him as a pupil at Palermo on July 12th 1780. From Palermo he went to Leghorn (Livorno) with introductions to several impresarios. On the quay there he overheard an English couple comment, with reference to his long golden hair, about the girl dressed in boy's clothing! He accosted the pair, finding they were Anna (Nancy) Storace, a budding soprano and her brother, Stephen, an accomplished composer. They were to become firm friends and their careers blossomed together over the years.

His first appointment was as first comic tenor at the Lucca Opera for a period of ten weeks and from there he moved on to Florence. He was well received although he modestly attributed his success to his youth and the presence of many expatriates at his performances. Foremost amongst these was Bonnie Prince Charlie (the Young Pretender) whom Kelly described as being tall but stooped and showing little resemblance to the Young Chevalier who had beguiled the Scottish clans in 1745. Later performances were at Gratz, Verona, Modena, and Parma. On his arrival in Venice the Austrian Ambassador informed him that the Emperor had issued orders to assemble an opera company in Vienna, employing only artists of the highest standards. He offered Kelly a year's employment, which was gladly accepted, particularly as Nancy Storace was also to be employed.



Michael Kelly

While in Vienna he visited Antonio Salieri, sub-director of the Imperial Opera who offered him a leading role in the first production of the new company, *La Scuola dei Gelosi*, in which he scored a great success. Vienna at that time, as now, was a great centre of music with many great composers working there, including Gluck, Haydn and Mozart. After a concert given by Mozart, Kelly was introduced to the great composer and his wife. In his memoirs, Kelly described Mozart as:

"A remarkably small man, very thin and pale, with a profusion of fine fair hair, of which he was rather vain. He gave me a cordial welcome to his home...and I spent a great deal of time there. He always received me with kindness and hospitality. He was fond of billiards and many a game have I played with him, but I always came off second best."

At the time Mozart was twenty-eight with only another decade to live. Further operatic success came in Paisiello's *I Re Teodoro a Venezia*, Kelly's powers of mimicry having helped him obtain the role. He later played in Gluck's *L'Iphigenia in Tauride* and *L'Alceste*, having been chosen for the roles by the composer. His friend, Nancy Storace, often partnered him in these and other operas.

Continued on page 10

The Theatre Royal, Dublin Strike, 1952-53

Continued from page 7

Complicating the dispute was the split in the Irish Trade Union Congress in 1945. While the Federation had remained affiliated to that body, the ITGWU had led a breakaway minority of affiliates to form the rival Congress of Irish Unions. It is highly unlikely that the dispute would have occurred within a united Congress.

Another notable factor in the dispute was its occurrence during the two-year break in the career of the Federation's esteemed General Secretary, Paddy Malone, who had returned to the music profession. Lacking experience in the trade union movement and the music industry, Malone's successor, Thomas O'Donoghue, appears to have disregarded legal advice not to proceed with the strike.

An indication of a settlement of the dispute emerged on 23rd February 1953, when the picket accepted a new policy in which agreement would be sought with the ITGWU. Together with the Federation's former President, William Rooney, former Secretary, Paddy Malone, had engaged in exploratory discussions with William McMullan, General President, ITGWU. It was agreed that Malone would proceed with talks on a draft memorandum which had been approved by the Federation's Executive. That same week, the Rev. A. Griffith, C.C., Pro-Cathedral, Dublin, 'had interested himself' in a settlement.

Under the settlement terms, which were signed on 9th March, it was agreed that the organisation of theatre and cinema workers was 'the exclusive sphere of interest of the ITGWU; that the organisation of all other musicians was 'the exclusive sphere of interest' of the Federation; that a Joint Committee between the two unions would be established to adjudicate on any complaints; and that vacancies for musicians in either Union's area, if they could not be filled, would be notified to the other.

The outcome of the dispute was a major setback for the Federation, which was simply outmanoeuvred by the ITGWU and the employer. With the ITGWU in possession of a closed shop agreement, it is difficult to see how the outcome could have been anything other than a self-inflicted defeat. Such was the financial burden of the Theatre Royal and other strikes of céilí and Dublin ballroom musicians over the previous year that the future existence of the Federation was jeopardised. Speaking at a general meeting shortly after the strike, Federation Chairman, presumably the President, Jack Flahive, said: 'In four months we would be in liquidation'.

John Swift, a native of Dublin, is a member and former Secretary of the Musicians' Union of Ireland. (See page 10 for photo)



FIM Presidium, with Richardo Vernazza, Sindicato Argentino de Musicicos (SADAM) on left, at Buenos Aires Congress: l-r: Richardo Vernazza (SADAM General Secretary, Argentina), Benoît Machuel (FIM General Secretary, France), John Smith (FIM President, Britain), Anders Laursen (FIM Vice-President, Denmark) and Bert Santschi (FIM Vice-President, Switzerland) ((Photo: Santiago Young)

FIM 20th Congress Addresses Fundamental Issues

The 20th Congress of the International Federation of Musicians (FIM) was held in Buenos Aires, during the first week of October 2012. Thirty-three resolutions were adopted covering issues as fundamental as working relationships, health, intellectual property rights and income generated by such rights against the digital backdrop, contracts, music education, public policies in the field of culture or freedom of expression.

A major concern expressed during congress was the low level of income received by musicians from their recorded performances when these were exploited online, whether this be within the framework of an exclusive

right (whether transferred or not) or a right to remuneration. Concern was also expressed for the right of communication to the public in article 15 of WPPT for US musicians when revenue is received on their behalf without being distributed. A round table bringing together six experts from different countries enabled these issues to be addressed from a technical angle.

A second round table of six speakers focused on another priority issue: musicians' working relationships and their ability to benefit from fundamental rights recognised by ILO conventions - in particular, the right to benefit from union representation and collective agreements - regardless of their employment relationship (whether salaried or not).



Union History of Musicians Launched in Liberty Hall

In full voice at the book launch, l-r: MUI Executive Committee members Liam Kennedy, Francis Devine, Des Courtney (Organiser) and Eamon Murray (Vice-President) (Photo: Niamh O'Rourke)

More than 200 trade unionists and other guests, including musicians of many genres, assembled in Liberty Hall, Dublin, on 13th December, 2012, for the launch of *Striking a Chord*, a Trade Union History of Musicians in Ireland.

Written by John Swift, founding Secretary of the Musicians' Union of Ireland (MUI), and a former piano student of the Municipal School of Music, Dublin, the book, *Striking a Chord*, chronicles the trade union history of musicians in Ireland from its origin in the 1890s to the present day. The struggles of freelance musicians for employment and reasonable working conditions are explored through many eras, including those of the music hall, theatre, silent cinema, dance hall, orchestral music, opera, cabaret, discotheque and recorded music generally. Also explored are the somewhat different challenges faced by RTÉ musicians from their origin as a trio in the mid-1920s to the present RTÉ National Symphony Orchestra, Concert Orchestra and Vanbrugh Quartet.

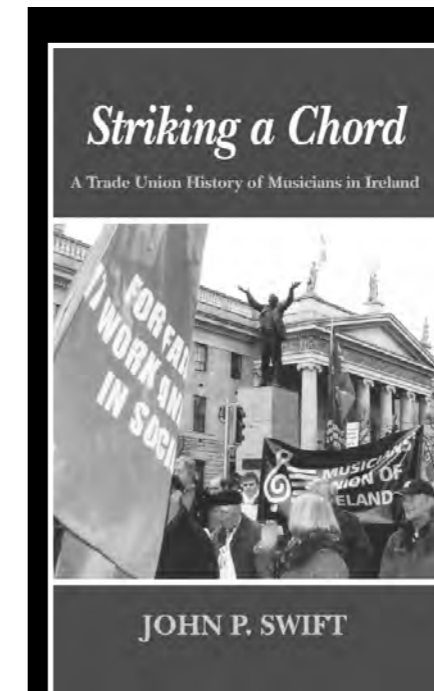
Former musicians' union leaders include such luminaries as Sean O'Faolain, the noted Irish writer; Professors of Music, Aloys Fleischmann and John Larchet; and members of the Oireachtas including John McCann, TD, the playwright; Senator Frank Hugh O'Donnell; and Eamon Gilmore TD, the present Tánaiste and Minister for Foreign Affairs and Trade. Current leaders of musicians' unions include such renowned figures as Labhrás Ó Murchú, Michael O'Connor and MUI President, Andy Irvine.

Published by not-for profit Watchword Ltd., effectively a trade union co-operative, *Striking a Chord* is the first major history of unionised musicians in Ireland.

Presiding at the launch was Dr. Jack McGinley (NEC member, SIPTU), while other speakers included Joe O'Flynn (General Secretary, SIPTU), who launched the book, Des Courtney (Organiser, MUI), Francis Devine (EC member, MUI), Dermot Doolan

(former General Secretary, Irish Actors' Equity Association). Devine also led a group of MUI Executive members in a rendition of his newly-written song, *Strike Up That Chord*, championing the MUI, and embracing the following chorus:

*Musicians strike up that chord again
You Union women Union men
That all may hear our clarion cry
And the power of the MUI*



Striking a Chord

A Trade Union History of Musicians in Ireland

John P. Swift

652 pages plus 64 pages of photographs, €35/£28 hardback or €25/£20 paperback. Post & Packing (to non Dublin addresses) €7.50/£6.00 (all Ireland) €10.75/£8.60 (UK & Europe)

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Musicians' Collective Bargaining Rights Denied

Despite the persistent endeavours of the Irish Congress of Trade Unions (ICTU) over many recent years, freelance musicians continue to be denied normal collective bargaining rights. This is a consequence of the Competition Authority's ludicrous interpretation of the Competition Act, whereby individual freelance artists such as musicians are regarded as 'undertakings'

In correspondence dated 5th November, last, ICTU was informed that the Minister for Jobs, Enterprise and Innovation, Richard Bruton, had 'no plans to introduce exemptions from competition law'. Explaining this stance, John Maher, the Minister's Private Secretary, said that the issue of exemptions was the subject of 'an EU/IMF Programme of Financial Support for Ireland commitment' (sic). He added that the current iteration of the Memorandum of Understanding (MOU) under the EU/IMF Programme required Irish authorities to ensure that no further exemptions to the competition law framework will be granted unless they are entirely consistent with the goals of the Programme and the needs of the economy.

Responding to this development, ICTU General Secretary, David Begg, wrote to the Minister on 18th December expressing Congress' on-going serious concern about the use of legal restrictions on the right to collective bargaining in Ireland. Begg mentioned that the Competition Authority had

made unlawful collective bargaining among certain workers, such as freelance musicians, who have a 'contract for service' rather than a 'contract of service'.

Dealing with the substantive issue, Begg pointed out that the restriction on the right to organise and collective bargaining was contrary to International Labour Organisation (ILO) Conventions, the European Charter of Fundamental Rights, the European Convention on Human Rights (ECHR) and the UN Declaration on Human Rights. Specifically, he said, the ILO Convention on Freedom of Association and Protection of the Right to Organise Convention No. 87 "establishes the right of all 'workers' - not just employees with a contract of service - to unionise". Begg added that the Convention lays down a series of guarantees. Article 2 provides that the right to organise is to be granted to "all workers without distinction whatsoever" and Article 3 requires that "public authorities shall refrain from any interference which would restrict this right or



David Begg, General Secretary, ICTU

impede the lawful exercise thereof". Challenging the assertions in the Private Secretary's letter of 5th November, Begg reminded the Minister that the issue had been raised by Congress with representatives of the EU, ECB and IMF during the workshop by the ILO in Dublin on 9th December. All three representatives had disputed, in the strongest possible terms, that the intention or purpose of the clause on competition law in the MOU was to justify a continuing breach of ILO conventions and human rights standards. In fact, their view was that the existence of the clause did not prevent the Minister from taking action to bring Ireland's law into line with ILO Conventions and EU Charter or ECHR requirements to secure proper respect for the right to organise and collective bargaining.

Tellingly, Begg observed: 'It is...difficult to imagine how the needs of the economy would be damaged by allowing freelance journalists or 'voice over actors' practice their right to collective bargaining in their trade union. In any event the 'needs of the economy' or the 'goals of the EU/IMF Programme' are not among the grounds justifying a restriction on the exercise of human rights acceptable under Article 11 of the European Convention of Human Rights'.

Begg went on to remind the Minister that the right of these workers to organise and to collective bargaining was not a new issue. Substantial work had already been undertaken by the Department on developing a legal remedy to address the problematic interpretation of Irish Competition law by the Competition Authority. A draft amendment to Competition Acts had previously been prepared by the Attorney General.

Given the clarification by the 'troika' representatives in the presence of the ILO at the Dublin workshop and the commitment in the Programme for Government, Congress called on the Minister to take the necessary action on the matter by introducing an amendment to competition law as a matter of urgency.

The Theatre Royal, Dublin, Strike, 1952-53

By John Swift

Sixty years ago, in December 1952, there commenced a bitter three-month, inter-union musicians' strike at the 4,000-seat Theatre Royal, Hawkins Street Dublin. For the previous fourteen years, the Irish Transport and General Workers' Union (ITGWU) and now part of SIPTU) had a closed shop agreement covering all categories of employees with all the major theatres in the city. However, in 1948, the Dublin theatre musicians voted by a large majority to be represented by the Irish Federation of Musicians (the Federation).

On being subsequently advised by the ITGWU that it would oppose any efforts by the Federation to represent theatre musicians, the Federation proposed to submit a memorandum to the ITGWU outlining its 'policy and ambitions'.

For the next four years, the matter appears to have been relatively dormant. However, in 1952, a controversy arose between the two unions over the alleged engagement by the Theatre Royal of the well-known, non-indigenous trumpeter, Chick Smith. Without the knowledge or authority of the ITGWU, a number of ITGWU members, acting under the influence of the Federation, informed management on the eve of the show that they would not work 'unless the engagement of the trumpeter was cancelled'.

The ITGWU's Theatres and Cinemas Branch investigated the matter, calling five members before the Committee to offer an explanation. The members failed to attend and, in accordance with Rule, one was expelled and four fined for their conduct. The five appealed to the ITGWU's National Executive Council's Appeals Committee, where they acknowledged that they had not brought their grievance before the Union and had refused to attend the Branch Committee hearing. To guard



Irish Federation of Musicians, Theatre Royal, Dublin, strike demonstration, O'Connell Street, Dublin, late 1952/early 1953. Bobby Lawless, the Federation's Vice-President, is on the extreme left of the photograph

against any possibility of a miscarriage of justice, the Appeals Committee ordered a further Branch Committee investigation. This was pre-empted by the five musicians who resigned from the ITGWU and joined the Federation.

According to the Federation, all its Theatre Royal members resigned from the ITGWU on 30th November, 1952. In an apparent retaliation, ITGWU Theatre Royal members decided, unanimously, that, after 20th December, 1952, they would not work with any orchestral member not in their Union.

On 5th December, the entire orchestra was given notice of dismissal by management 'to facilitate re-organisation'. Members were to re-apply for engagement by 9th December. On making their applications, the musicians informed management that they remained members of the Federation. Management responded by informing Federation officials that membership of the ITGWU 'would be insisted upon as a condition of employment'.

In an unambiguous response, the Federation issued an ultimatum to management, to expire on 10th December, demanding recognition. When this went unheeded, a work stoppage became inevitable.

Thus, on 10th December, 1952, thirteen members of the theatre's eighteen-piece orchestra, and the organist, went on strike. The theatre remained open, however, and, two days later, the orchestra's director, Jimmy Campbell, was recruiting replacement musicians.

The Federation sought the Labour Court's intervention in the dispute but this was frustrated by the employer and the ITGWU. Although there were private discussions later between the parties, under the auspices of the Labour Court, it is evident that no progress was recorded.

In an effort to highlight the dispute, the Federation organised a series of public demonstrations. For example, on 4th January, 1953, some eighty to ninety union members, followed by 1,000 supporters, in cars and on foot, made their way from Parnell Square to St. Stephen's Green, returning to O'Connell Street for a rally.

To a considerable extent, the Theatre Royal management circumvented the strike by issuing tickets, without charge, to large numbers of Catholic clerics who had no compunction about crossing the picket line.

Continued on Page 8

Sounds Impressive

JULIE FEENEY
Clocks Mittens ****

Singer? Artist? Composer? "Finding a description that suits Julie Feeney has become an increasingly difficult task. In the three years since her last release, the Galway woman's unremitting ambition has seen her compose an opera and sell out a run of gigs in New York.

Her third album carries her aspirations further still, blending theatrical chamber-pop with soft, classic songwriting akin to Carole King's catalogue (*Dear John*). Feeney's eccentrically pure voice is an instrument in itself, its reed-like quality particularly prevalent on the delicacy of songs such as *Cold Water*, the graceful *Galway Boy* and the airy, sean-nós style

musings of *If I lose You Tonight*. Feeley's stately pomp and charged intimacy sums up *Clocks* best: both warm and weird, but incontestably individual. Juliefeeney.com
Download tracks: *Julia, Galway Boy.*"

Lauren Murphy, *The Ticket, Irish Times*, 9 November, 2012

Julie Feeney is a member of the Musicians' Union of Ireland.

