

# SENZA Sordino

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## Chairman's Report

### More Personnel Needed to Avoid Player Fatigue

I am sure all my colleagues will join with me in congratulating the Ford Foundation for their recognition of the financial difficulty that major metropolitan symphony orchestras are facing and for the handsome grant of \$85,000,000 to help relieve this problem.

Generous as this grant is, the ultimate success of this



George Zazofsky

program will, in my opinion, depend on the imagination and creativity of the trustees and managers of the designated orchestras. In relation to the Ford Foundation grant, I should like to discuss two areas of improvement for symphony orchestra musicians.

For the 52-week contract orchestras, I suggest that the problem of player fatigue is one which must now receive serious consideration. Along this line of thought, I recommend, for the fully employed orchestras, adding at least 10, and preferably 15, musicians to the permanent personnel.

These additional players should be mostly, if not all, strings. This enlarged string section would enable each player more periodic time

off without reducing the basic size of the 105-piece grand orchestra as we now know it.

A more modified system of rotating vacations has been in effect in Boston for almost a half-dozen years. The Berlin Philharmonic, with a complement of 120 players has been using such a system for many years, also. In my opinion, more than eight weeks of continuous playing, with the heavy demands on the emotional and physical being, can only result in diminishing quality return and a shorter tenure in active playing.

My second point is that many symphony orchestras will be increasing the length of their seasons as a result of the Ford Foundation grant. Part of enlarging weeks of total employment, I am sure, will include summer festivals, etc.

This can provide a unique opportunity to feature members of the orchestra as soloists. Again, may I refer to the Boston Symphony situation. During the Pops and Esplanade seasons, many tutti players from all string sections appear as soloists in full concertos. Such a challenge and opportunity to those who welcome it provides a vital gratification not available otherwise.

Another subject of great concern to orchestra players is that of the office of personnel manager. Space does not permit a thorough discussion of this very important matter. In the next issue, I shall explore this area.

Fraternally yours,  
George Zazofsky  
Chairman, ICSOM

## From St. Louis

### Musicians Give Own Account Of Negotiations

For the first time in 86 years the St. Louis Symphony Orchestra failed to start its season on time because contract negotiations had not been completed. The following is an account of the events concerning that dispute:

In January 1965 the St. Louis Symphony Society requested the Orchestra Committee to submit the contract demands for the next season's negotiation. In February the Committee drew up a 23-page contract and submitted it to the Society. It included a 54% raise across the board, bringing the scale to \$200 per week, and an extension of the season from 30 to 52 weeks. The proposal also contained many clauses pertaining to recording, overtime, and tour conditions.

On April 8, the Society made its first proposal—one week and \$5.00 (\$135—31 weeks). The Union Board turned down this proposal as not being worthy of consideration. Three months of inactivity followed. Then the Society president, Mr. Stanley Goodman, sent a personal letter to each orchestra member expressing concern over the lack of communication between the Union and the Society. He said that the Society had heard nothing from our Union in three months. We later discovered that Mr. Farmer (Local 2 president) and Mr. William Zaiken (secretary of the Society) had been in almost daily contact by phone.

At a meeting on July 26, the orchestra decided to tell Mr. Goodman that we would not meet as a complete body as he had requested until he had met with our Orchestra Committee at least twice. Mr. Goodman had expressed a desire to talk to the whole orchestra, but he would not meet with the Committee.

On July 21, after months of silence, the Society presented the following 3-year plan to the Union officers:

\$140 minimum	for 32 weeks	for the 1965-66 season
\$150 minimum	for 34 weeks	for the 66-67 season
\$155 minimum	for 35 weeks	for the 67-68 season

August 10: Although representatives of the Orchestra and the president of the Union met with the Society to negotiate the contract, there was no negotiation. The Society merely presented its proposal as an ultimatum. The contract demands that

we had submitted contained provisions only for a one-year contract. This one-year contract was the wish of both the orchestra and the Union. Mr. Goodman was quoted by the Post-Dispatch on August 10 as saying that he didn't want to go through this every year and that he wouldn't consider a one-year contract.

The Society then called a meeting at Kiel Auditorium on August 24 to explain its proposal to the entire orchestra. Since the orchestra had passed a resolution on July 26 not to meet with the Society until after the Society had negotiated with the Committee and Local No. 2 officials twice, only eleven musicians plus the Committee attended this meeting. The president of the Society presented the proposal again on a take-it-or-leave-it basis at that meeting. The president of the union presented the Society's offer to the orchestra membership for ratification by mail. On September 6 the ballots were counted and the Society's offer was rejected.

September 9: At an orchestra meeting, the musicians voted to offer the following counter-proposal: a 48% raise across the board (\$190 minimum) for 50 weeks (still a one-year contract). Thus the orchestra musicians lowered their demand by 2 weeks and \$10.00.

September 16: The Society offered one additional week (making a total of 33) for the 1965-66 season. This week was to be paid for by the newly formed State Arts Council. The contract offered to the orchestra on July 21

voiced not to consider the latest Society offer on the grounds that the week just added would already have been in the contract rejected on September 6. The Union supported the orchestra on its stand. The Society insisted that this was its last offer and that if the orchestra did not accept it by Friday, September 24, the season would be canceled. There was no more negotiation before that date, and the season appeared to fade out of existence.

Thus two weeks before the first scheduled concert there seemed to be no prospect of a 1965-66 season. The Committee and the Union had never had the opportunity to negotiate with the Society. The Society had refused to talk about a one-year contract. (In the Post-Dispatch of September 18 Mr. Goodman is quoted as saying that he was not aware of any deadline specified for the acceptance of the Society's offer.)

On September 23, a board was formed from members of the Arts Fund Council to break the deadlock between the Society and the Union. The job of the mediation board was to discuss all possible solutions to the current wage dispute. The meetings were attended by officials of the Society and the Union, by the members of the Orchestra Committee, and by the three-man mediation board. Any decisions reached were not to be held as binding. At this meeting the Union and the Committee dropped the demands to \$156 for 35 weeks for the 1965-66 season.

The one encouraging aspect of this whole dispute began to appear about this time. Public interest had grown to a point where offers for finances began to come in from unsolicited sources, the most outstanding being the S.O.S. (Save Our Symphony) committee. This was a group of interested parties who organized to collect revenues from heretofore untapped sources. Another offer came from a private financier who offered to raise \$114,840 over the next three year period to

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### Study Proves Musicians Are Hard-Working

(Reprinted from the Swiss periodical "Der Orchester")

Time and again it may be observed, or deduced from conversations on this subject, that the musician's activity as a "work-effort" is underestimated. This misunderstanding is at least

partially attributable to the seeming effortlessness of his work, the result of the usual talk about the "playing" itinerant musician. After all, one just "plays" a Bach fugue or a Beethoven sonata.

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## Grant Given for Chicago Symphony University Concerts

The Rockefeller Foundation has granted the University of Chicago \$60,000 to continue the university concerts by the Chicago Symphony Orchestra. The series began in the spring of 1965 with a preliminary grant of \$15,000.

Each program will consist of a work new to Chicago by a major European composer, a comparable work by a major American composer and works by young American composers. Both the university and the orchestra will commission music by young Americans for this series.

The first program under the new grant will be heard in the spring of 1966, and the series will continue through the two seasons following. The Rockefeller grant covers about half the cost of the series. The university and the orchestra will share the balance of the costs.

## Study

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ta; work doesn't enter into it.

Reality however, is quite another matter. In order to make it as completely concrete as possible, the Max Planck Institute for the physiology of labor accepted the commission of the German Orchestral Association to start an extensive investigation concerning the bodily and nervous stress to which the orchestra musician is subjected while practicing his profession.

The complete report of this investigation has as yet not been published, but from a lecture given by Dr. Hugo Schmale, an associate of the institute, which was printed in the magazine "Das Orchester," such remarkable details have come to light that it is possible to arrive by way of anticipation at an inductive picture of this scientific undertaking.

Few people consider the ability to concentrate, which is demanded of the orchestra player, an ability hardly any other profession requires to that degree. At the same time he operates under such duress (constraint), he doesn't have a chance to function within his particular physiological rhythm.

In this respect even the assembly-line worker has an advantage over him, since he may vary the tempo of his work, albeit within narrow limits, without falling behind. The orchestra musician is not permitted such tolerances, since his very job consists of following his part and the will of the conductor with the utmost precision. As a rule, not even rests in the score permit him to relax, since that is the time he has to concentrate even more, in order to be ready for his next entrance.

The stress resulting from these working conditions

was measurable. First pulse rates and finger temperatures were used as suitable measuring quantities — the pulse for generally well known reasons, the finger temperature, because the capillaries contract under nervous stress primarily in the finger tips, obstructing the circulation and consequently lowering the finger temperature.

A small, extremely light device, which recorded the pulse rate off the earlobe by photoelectric means and a tiny thermoelectric cell of about 1mm in size and 1g in weight, which was fastened by means of a drop of glue to a fingertip less often used in playing, permitted correct measurements without disturbing the musician.

If, for example, one now studies the behavior of the pulse of a second violinist during a rehearsal of Mozart's "The Marriage of Figaro" by means of the recorded graphs, one is struck not only by the rapid change of the pulse rate, but also by its much higher average level. Such circumstances gave rise to extremes of 160 pulse beats per minute, especially amongst cellists and brass players.

Also informative were the data of a clarinetist during a rehearsal and during a performance of Boris Blacher's "Paganini Variations." Compared to a pulse rate of 67 beats per minute at rest, the pulse rate climbed to a median of about 90 during the rehearsal, but reached a level of approximately 115 with extremes up to 130 during the performance. This striking increase in comparison to the rehearsal, must be debited to the player's psychological reserve, as can easily be imagined, and characterizes the psychical tension and emotional agitation, triggered by the conditions of the concert.

In the same general class, too, is the observation that the temperature of the fingers could fall by two degrees during a performance, in spite of the rising room temperature. The detailed evaluation of such findings yields information of quite an exact nature about the share of single stress-producing components in the overall stress-picture.

Of the external influences which ease the burden of concentration of the orchestra musician, and which postpone his fatigue — were they considered when equipping his "place of work" — one factor must be excepted from the outset and that is the volume of sound, which naturally assumes quite another dimension in the immediate vicinity of the musician, than in the midst of the public. Clearly, one can not change this for artistic reasons.

As a matter of fact, the orchestra musician does spend a lot of his working time surrounded by sound and noise, the intensity of which leads one to expect considerable effects on the vegetative nervous system. It could even lead to a hearing

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augment each musician's salary \$11.00 per week. His offer was turned down, or he was forced to withdraw it, for reasons that we have never been given. Still another offer to help came from Mrs. Leo Drey, who set out to collect \$1,000 each from 100 persons.

On September 29, at a public meeting of S.O.S., a vote was passed to raise \$20,000 to underwrite the first two concerts (announced canceled by the Society). Delay in reaching an agreement prevented their underwriting these concerts. Another offer was made by Charles Guggenheim, head of the movie production firm here, to hold a premiere benefit showing of "The Fisherman and His Soul," which could bring in as much as \$100,000.

Negotiations continued with the mediation board without much success. The Society insisted on settling the wage-length of season aspect of the contract and refused to discuss the fringe benefits (even after being advised to the contrary by a lawyer they brought in on their behalf). It was discovered that none of the members of the Society had yet read the 23-page proposal the Orchestra Committee had submitted to them in February!

We had been threatened with cancellation of a five-week western tour, and a consequent reduction of five weeks in the season, if we did not accept the Society's offer by October 1. The explanation was, of course, that the booker had set a deadline after which he would have to book other orchestra on those dates. In the meeting room in the presence of the negotiators, the union president received a tele-

loss. Luckily, he is only subjected to noises of a narrow frequency range. The same volume of sound, the same decibel levels on the broad frequency range of a boiler factory, would be unbearable for any length of time.

If, in addition, one considers the working schedule of the orchestra musician — as was done in the investigations of the Max Planck Institute — and if one relates this schedule to the objectively ascertainable stresses of his profession, the question arises to what an extent one would have to reckon with a change of the vegetative reaction — situation and with protractedly disturbed functions of the vegetative nervous system.

Reviewing this question showed among other things, that 27 per cent of the tested persons showed symptoms of a weakening of the vegetative nervous system at the beginning of the season, but 70 per cent showed similar symptoms at the end of the season. This is but an additional indication of the fact that the musician earns his livelihood by hard work and not by "playing."

phone call which disclosed the fact that Columbia Artists, the booking agent, had delivered no such ultimatum, that we could, in fact, wait until the end of the year.

The Society still would not offer any new proposals, nor would it even talk about other matters in the contract. Thus the Orchestra Committee, threatened by numerous ultimatums and deadlines, submitted its final three-year offer:

\$156	... 35 weeks	... 1965-66 season
\$181	... 40 weeks	... 1966-67 season
\$206	... 45 weeks	... 1967-68 season

October 1: St. Louis' professional football team, the Cardinals, offered to play two pre-season games that would net \$80,000 to \$100,000 in the second and third years. Even with a guarantee of \$300,000 to \$400,000 from outside sources, the Society would not raise its offer. The Society had, in fact, agreed to accept the S.O.S. money on the condition that it could spend it as it wished through the general maintenance fund and not by adding weeks. We were again in deadlock; the mediation board had failed to suggest anything agreeable to all parties concerned.

October 3: At this point, our Union president, Mr. Ken Farmer, wrote a letter to the Society, telling them that we would accept "a three-year contract... to be based upon the provisions contained in the 1963-65 contract, the only changes to be the addition of the growth clause, the proper changes of minimum salary and length of season..." We understand that this letter was never answered.

October 4: St. Louis' Mayor or Cervantes called a negotiation meeting between the Society and the Union in his office.

October 5: An offer by the St. Louis Ambassadors, Inc. (a civic group associated with the Mayor) of \$100,000 to add \$11.00 per week to each man's salary in exchange for one free concert per year was made to President Farmer. The Society said that even with this additional help, union demands for several hundred thousand

dollars in fringe benefits were not covered.

October 6: In the morning, the Orchestra ratified by a vote of 41-20 a wage-season proposal offered by the Society:

\$156	... 34 weeks	... 1965-66 season
\$171	... 36 weeks	... 1966-67 season
\$181	... 37 weeks	... 1967-68 season

The only money accepted by the Society was from the football Cardinals and the Ambassadors.

That following afternoon the Orchestra had a meeting to discuss the other points in the contract that hadn't been negotiated earlier. When our requests were re-submitted, we were told that that scrap of typewritten paper that we had turned in that morning was a vote on the whole contract. The Society and the Mayor claimed that it was understood that we were voting on all four corners of the contract. We insisted that it was understood that we were voting only for salary-season.

So another deadlock occurred. Neither side was willing to concede to the other. No arrangements were made for further discussions. The Society again refused to talk about the fringe benefits because "the changes in the four benefits could add as much as \$100,000 to the cost of a season — money the Society does not have."

October 8: Mr. Goodman said, "The season appears to be cancelled. The offer to the musicians' union... is no longer valid... because Society officers are not certain of the financial position of the Society" and "The proposal would have to be restudied by the board before it could be tendered again."

October 9: The proposal was restudied by the Society and the contract that we had accepted on October 6 was withdrawn. It was announced in the paper that Mr. Goodman had left town for a ten day vacation. Papers carried the opinion that if the Symphony folded, the whole Arts Council would fall. The Globe-Democrat, which had been hostile toward the musicians' demands, maintained much the

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Sam Denov, Editor

INTERNATIONAL CONFERENCE OF SYMPHONY AND OPERA MUSICIANS

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Mailing Address

P.O. Box 31, Morton Grove, Ill. 60053

## Dominican Orchestra Is Playing Again

The first concert of the National Symphony Orchestra of Santo Domingo, Dominican Republic, since their civil war started almost seven months ago, was held late in November.

To many concert lovers, it was an emotional moment as the orchestra opened the program with a Mozart selection.

The two-hour concert in a makeshift auditorium was another step back to normalcy and peace in a city that is still far from relaxed. But no one was allowed to forget the violence and the suffering of the months since the National Orchestra had last played.

A large sign in the lobby invited attendance at a requiem mass for four professors and students of the National Conservatory who had died in the fighting.

When the musicians looked up from their scores and the overflow audience from their programs they saw civil war scenes in paintings on the walls bearing such

titles as "The People Take Up Arms," "Revolutionary Landscape," "Fight at the Bridge" and the "Tortured Ones."

The concert was held in a hall of the Palace of Fine Arts that also houses a picture exhibit of the Leftist Cultural Front.

The show and the concert were free, sponsored by the Ministry of Education, Fine Arts and Culture. No political views were expounded in the concert program.

Most of the orchestra's members are Dominicans who teach at the National Conservatory. A few of the musicians are Frenchmen. At the beginning of the civil war, rebel forces, including a commando unit of the navy's frogmen, occupied the modern conservatory on the waterfront. The rebels vacated the building last month but were replaced by police.

Waiting for the building and its auditorium to become available again, the conservatory holds music classes now in the Fine Arts Palace.

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same attitude it had before, but the *Post-Dispatch*, which had been neutral but cautious, began speaking somewhat in favor of the musicians.

We were now told that the Society had wanted all along to cancel the season for one year so that it could hire replacements for all the "trouble makers" and to the best of our knowledge our Union did not inform Mr. Goodman that he could not do that. Our union president even said that he could not do anything to stop the Society from doing so.

October 12: Mayor Cervantes met with both sides in an effort to reach an agreement. A new proposal was offered by the Society—the same as before but with 28 weeks the first year. (We had accepted 34 and had had a 30-week season in 1964-65.) The Orchestra met at the union hall that morning to consider the "new" offer.

Mr. Farmer said several times at this meeting that the Orchestra really didn't have ratification but was met with such opposition from the Orchestra that he had to submit to proper ratification procedure. He had promised Mayor Cervantes that he would deliver 80 signed contracts within 24 hours and apparently didn't want to chance our turning the proposal down. The Orchestra agreed to accept this reduced version by a vote of 41-16.

This was not quite the end, however. President Farmer's agreement to deliver the 80 contracts cancelled any chance of individuals' negotiating for individual raises—the Society reserved the right to accept or reject this contract until the following Friday, pending the number of contracts turned in.

All individual requests to the management were turned over to the Union. We were told by the Union that the Society wanted to cancel the season and that to withhold an individual contract would jeopardize everyone's job. The Society did accept the contract and we were no longer deadlocked.

Further aggravation arose, however, when the Society announced that the season would not start for another three weeks, claiming that the other three weeks were needed to rearrange the season. It is interesting to note that the actual expenditures assumed by the Society never exceeded those that would have been necessitated by the July 21 offer, and now the Society has six less weeks to pay for.

We started the season short eight players, our season this year will be two weeks shorter than last year's, and we have a five-week, western coast tour in March with traveling up to 300 miles per day on Greyhound busses—and not one scheduled day off!

All is not black, however, the manager for the Society resigned, and this is a wonderful opportunity to hire a full-time manager. The next two years promise a much longer season and increased salary.

The first thing that we learned from this experience is what every other Orchestra that has been through similar experiences has learned: HOLD OUT. We would have made few or no gains had we accepted the Society's first offer. Second, we made the mistake of going into negotiations without a lawyer. We have since retained a labor lawyer on a yearly basis. We also feel that since our plight was brought to public view, new efforts will be made by the Society to plan ahead for a more substantial financial

## Chicago Symphony Celebrates 75th Anniversary

In the last weeks of 1965, the Chicago Symphony Orchestra was observing its 75th anniversary with a series of events expected to continue into 1966.

These included two non-subscription concerts and a commemorative national television program, conducted by Jean Martinon. The Chicago Historical Society featured an exhibit of orchestra memorabilia, among which were a miniature orchestra, the batons of Theodore Thomas, who founded the Chicago orchestra, and of Mr. Martinon, also a silver cornucopia given by Ignace Paderewski to Mr. Thomas in March, 1896.

The Chicago Symphony played its first concert on Oct. 16, 1891, and has since given some 5,700 concerts, first in the old Auditorium and, since Dec. 14, 1904, in Orchestra Hall.

Some 4,300 of these were subscription concerts for regular patrons of the orchestra. In addition have been tours, Ravinia seasons, university concerts, festival and exposition programs and chamber music performances by the symphony.

While standard compositions, of course, have predominated programs, some 2,800 works and portions of works by nearly 600 different composers have been played at least once. The more than 800 guest artists who have appeared with the orchestra have included most of the major artists and significant composers in this century.

## Symphony Manager Named in Milwaukee

Craig Hutchinson, former manager of the Cincinnati and San Antonio symphonies, has been signed as the first full-time general manager of the Milwaukee Symphony Orchestra.

Hutchinson was assistant manager of the Chicago office of Columbia Artists Management's concert division before joining the staff of the Cincinnati Symphony in 1951.

This year the Milwaukee orchestra, conducted by Harry John Brown, is operating on its largest budget, \$521,000. It hopes to increase from 65 to 85 members by the time the city's new music hall and theater opens in 1967.

The board today also approved steps that would make the orchestra eligible for a Ford Foundation grant of \$600,000. The orchestra hopes to share in the \$85 million the foundation plans to distribute to American symphony orchestras.

foundation. The S.O.S. (which now stands for Support Our Symphony) still continues to raise funds in the hope of adding additional concerts at the end of the season.

## Cleveland Local 4 Musicians Encouraged By Election Results

On Dec. 6, 1965, Anthony Granata, Local 4 Board member of many years, defeated the incumbent President of the Cleveland musicians' local, Ross Avellone.

During the election campaign, Avellone had been "too busy" to accept an invitation to talk to the Orchestra in behalf of his candidacy. Granata, on the contrary, had asked for this opportunity. Furthermore, after his election he came on his own volition to visit the musicians of the Orchestra informally in their locker room.

Although a familiar figure for many years among Cleveland musicians, he felt a working president is especially obliged to go out on the job to meet the largest

working unit within his local, as well as the smaller bands.

While the Orchestra membership, as such, took no position vis-a-vis the election, it is encouraging that this conscientious attitude of President Granata, who assumes a Local post once held by the late Lee Repp, promises a continuing improvement of trust and co-operation between the Orchestra musicians and their union officials.

Yet to be negotiated this season is the contract for the increasingly important summer season(s). This importance is reflected in the fact that not only will the traditional pop concerts continue downtown, but that a location is being sought and plans laid for out-door symphonic concerts beyond the urban area of Cleveland.

This would be an added role for the Orchestra during the summers, and is certainly not without precedent in many other cities. It follows that the membership here is united in demanding that this summer employment be covered by the same basic conditions and salary as that of the winter season. Further, they insist that this summer term of employment is to be at the musician's option.

During its struggle in recent years for the principle and practice of ratification, the Cleveland Orchestra was cohesive and militant. Today the Orchestra is still united but in becalmed complacency.

These doldrums, of what should be a pace-setting orchestra, are due, ironically, to a contract fringe benefit, that is, two separate weeks of paid vacation.

Unfortunately, these two weeks are staggered for the Orchestra personnel throughout several weeks of the season. This impairs full membership meetings, contact between the Committee and Orchestra, and even among the Committee itself. Musicians straggling in to rehearse a Mozart concerto or an augmented version of the Schubert Octet are only marking time psychologically as a symphony orchestra.

It is this musician's opinion that orchestras of I.C.S.O.M. must demand the vacation respite required by performing individuals. But further than that, they are compelled, for the good of each orchestra as a whole, to bargain for the scheduling of these vacations within a more restricted range of weeks.

Briefly, more simultaneous vacations, and preferably in mid-season when they are most needed. More G.P.'s and less contrapuntal employment.

Warren Downs,  
Chairman

## Swiss Symphony Plans U.S. Debut This Summer

For the first time in the United States the Orchestra de la Suisse Romande (national symphony orchestra of Switzerland) will be heard this summer at the Stanford University Arts Festival.

The 115-member Swiss orchestra and its 82-year-old founder-conductor, Ernest Ansermet, will fly to Palo Alto, Cal., from Geneva to give 10 concerts between June 22 and July 5. It will be their only American appearance.

The theme of the festival, which runs from June 22 to Aug. 6, is "Twentieth Century Innovations: 1900-1939."

"No other orchestra and no other conductor could fit our theme so beautifully," said the festival director, Virgil K. Whitaker. "Ansermet led the musical charge into the 20th century."

Ansermet's Stanford concerts will include works by Stravinsky, Ravel, Debussy, Bartok and other composers with whom the conductor has been associated in a long career as a champion of new music. Among other important works, he introduced Stravinsky's "The Soldier's Tale" and Ravel's "La Valse."

The concerts will not include works by composers of the 12-tone school. Ansermet considers most 12-tone compositions obscure and illogical.

The orchestra's travel expenses will be paid by the Swiss cantons of Geneva and Vaud, the cities of Geneva and Lausanne and the Pro Helvetia Foundation.

The state-supported orchestra, kept busy in Switzerland most of the year, has been heard here only through recordings on the London label.

# ICCSOM

Orchestra  
Chart  
Season of  
1965-66

City	Year in Season	Number of Musicians	Basic Weekly Scale	Seniority Pay	Amount	Social Security	Severance Pay	Amount	Unemployment Insurance	Hospitalization	Paid Sick Leave	No. of Days	Private Pension Plan	AFM - EPW	Paid Vacation	No. of Days	At Local Scale	By Personal Contract	When Taken	Tour	Days on Tour	Method of Travel	Breakfast Allowance (cnds)	Lunch Allowance	Dinner Allowance	Hotel Allowance	Rooms Supplied	Total Per Diem	Orchestra Committee Elected	Orchestra Ratifies Contract	Non-Renewal Appeal	Summer Season	Part of Regular Schedule	Added To Regular Schedule	Same Management	No. of Musicians Used	Orchestra Players in Guild No.	Weeks in Summer Season	Basic Weekly Scale	Orchestra Budget in \$000's	State or City Support	Amount Per Year in \$000's	Annual - By Law	Voted Each Year	Weekly Services	Seasonal Services	May Carry Over Unused Time	May Carry Over Unused Services	Type of Service Differentiated	Contracts - Maximum Hours	Rehearsals - Maximum Hours	Overtime Pay	Enter Service Pay	Outside Use Allowed (credit - Open)	Extra Pay	At Local Scale	Est no Pay for Doubling
Boston	50	106	200	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	28	Yes	Yes	Yes	Yes	35	Bus	3	3	6	8	8	No	20	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	106	17	200	No		Annual - By Law	Yes	8	35	No	No	Yes	24	24	Yes	Yes	No	Yes		
Baltimore	30	83	185	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	28	Yes	Yes	Yes	Yes	35	Bus	3	3	6	8	8	No	20	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	106	17	200	No		Annual - By Law	Yes	8	35	No	No	Yes	24	24	Yes	Yes	No	Yes		
Buffalo	50	105	215	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	21	Yes	No	Yes	Yes	21	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Chicago	33	94	180	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	28	Yes	No	Yes	Yes	28	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Cincinnati	45	106	185	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	14	No	Yes	Yes	Yes	14	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Cleveland	24	80	95	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	14	No	Yes	Yes	Yes	14	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Dallas	30	100	175	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	7	No	Yes	Yes	Yes	7	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Denver	28	92	190	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	7	No	Yes	Yes	Yes	7	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Detroit	35	91	180	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	7	No	Yes	Yes	Yes	7	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Houston	28	92	190	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	7	No	Yes	Yes	Yes	7	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Indianapolis	32	89	165	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	7	No	Yes	Yes	Yes	7	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Kansas City	35	91	180	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	7	No	Yes	Yes	Yes	7	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Metropolitan Opera	32	89	165	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	7	No	Yes	Yes	Yes	7	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Minneapolis	35	91	180	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	7	No	Yes	Yes	Yes	7	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Montreal	36	88	162	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	7	No	Yes	Yes	Yes	7	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
National (Contract)	46	104	200	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	28	No	Yes	Yes	Yes	28	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
New Haven	52	104	200	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	28	No	Yes	Yes	Yes	28	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
New York	52	104	200	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	28	No	Yes	Yes	Yes	28	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Philadelphia	30	92	182	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	28	Yes	Yes	Yes	Yes	28	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Pittsburgh	32	85	185	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	18	Yes	Yes	Yes	Yes	18	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Rochester	28	87	185	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	18	Yes	Yes	Yes	Yes	18	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
St. Louis	28	87	185	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	18	Yes	Yes	Yes	Yes	18	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
San Francisco	28	87	185	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	18	Yes	Yes	Yes	Yes	18	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Seattle	30	90	125	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	14	Yes	Yes	Yes	Yes	14	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Toronto	30	90	125	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	14	Yes	Yes	Yes	Yes	14	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			
Los Angeles	37	103	180	No		Yes	No		No	Yes	Yes	365	Yes	No	Yes	14	Yes	Yes	Yes	Yes	14	Bus	2	3	5	7	8	No	18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	105	105	7	215	100	Yes	8-4	8	24	No	No	2	24	Yes	Yes	No	Yes			

**R - YRS.** - Spring - End of Tenure  
**B - 14** up to 6 years service : 21 over 6 years service  
**C - 7** days for each year of service  
**D - 42.00** Incidental Expenses  
**E - 45** from 2nd year : \$10 from 5th year  
**F - \$100** per year  
**G - 1** week annual 3 weeks summer  
**H - 1** work time : 3 weeks Aug - Sept  
**I - 50** per year  
**J - 9** concerts @ \$55  
**K - 1st** Years \$150 : Ten \$100 per year  
**L - 2** week summer : 1 week time  
**M - per** service : \$17 rehearsal : \$21 concert  
**International Conference of Symphony and Opera Musicians ICCSOM 465**