



SENZA



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Minneapolis Symphony Signs Five-Year Contract

On Sept. 27, 1965, the members of the Minneapolis Symphony began working under a new five-year Master Agreement. This agreement came about after eight months of negotiations between the Union, the Orchestra Committee, and the Minnesota Orchestral Association.

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

1. COST OF LIVING ESCALATION. Any increase in the cost of living of more than 1 per cent for the 3rd, 4th and 5th Seasons, as compared with the previous year, shall result in an increase in salary for that year. At no time will this clause cause the player to receive less than the amount prescribed in his individual contract for that season, including the yearly \$10 across-the-board raise. This increase is based upon the minimum salary, and shall be received by every member of the orchestra. For the 3rd, 4th and 5th Seasons, per diem allowances for each meal shall be increased by 25 cents for each cumulative 2 per cent increase in the cost of living.

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

The Union and the Minnesota Orchestral Association shall determine the relative economic rank of members of the orchestra as compared to members of 26 other major U.S. orchestras as of Dec. 1, 1964, based upon economic criteria to be mutually established by Union and Association. If that economic rank on Dec. 1, 1967, or Dec. 1, 1968, is lower by more than one rank than on Dec. 1, 1964, the Union shall have the right to re-open the contract for negotiations, only for an increase in salaries and/or additional weeks of employment.

3. RE-NEGOTIATIONS OF CERTAIN WORKING CONDITIONS. Specified working conditions may be re-negotiated for the 3rd, 4th and 5th Seasons upon written notification from either Employer or Union. If the Union, the Orchestra Committee and the Association do not reach agreement,

the matter shall then be subject to binding arbitration.

4. MISCELLANEOUS. Double rehearsals limited to maximum of one per week and four per winter season and two per summer season. First rehearsal, 2½ hours; second, 2 hours. One additional day off will be granted in week with double rehearsal.

Pension Fund. Employer shall contribute annually an amount equal to 5 per cent of regular salaries of each musician, and each musician will likewise contribute 3 per cent of their salaries to the Pension Fund.

Number of services on tour shall be seven, except for three weeks when eight services shall be allowed. Home services shall not exceed eight in any one week. On run-outs beyond 75 miles from Minneapolis, employer shall have the option of charging such run-outs as two services, or, charging such run-out as one service and paying each player 10 cents per mile beyond the 25 mile Home Service Area.

For a given tour or festival, if the average hotel cost for single rooms exceeds \$7, the Association will pay the increase. The management is responsible for making reservations for the best accommodations available.

When it is necessary to travel a distance of more than 75 miles by bus, clearance shall first be secured from the union.

There will be no change of seating of musician, without his consent, from that of the previous season, unless he has been notified of such change in writing at the time his individual contract is issued to him for the coming season.

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

*2. Participations in the summer season for the first two years is optional. For the next three years, musician may request to be released.

*3. Regularly contracted salaries are paid during summer season.

*4. Across-the-board, i.e., to every player.

ICSOM Committee

Reports On New Programs

The following report covers the educational programs enacted by the last session of Congress in so far as they relate to symphony orchestras and the ways and means by which participation in these new Federal programs can produce additional income.

These are in addition to the Arts Act which was reported upon in the last issue of Senza Sordino. Also included in this report are brief sketches on some of the people and events that helped to bring about enactment of the Arts bill.

PUBLIC LAW 89-10 ELEMENTARY AND SECONDARY EDUCATION ACT OF 1965

Title III of this Act has an appropriation of \$75 million for the fiscal year ending June 30, 1966, to enable the U.S. Commissioner of Education to make grants for supplementary educational centers and services. The purpose of the supplementary educational centers and services is "to stimulate and assist in the provision of vitally needed educational services not available in sufficient quantity or quality, and to stimulate and assist in the development and establishment of exemplary elementary and secondary school educational programs to serve as models for regular school programs." (Sec. 301a)

Grants are authorized for both planning and operating programs. Planning programs may include experimental and pilot projects. Supplementary educational services include, among other things, guidance and counseling, remedial instruction, social work, adult education, new educational programs such as dual

Notice from Secretary

Bylaws Changes To Be Voted On

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

These amendments will be voted on in Los Angeles at our regular conference September, 1966.

May I suggest that members of every orchestra consider these changes at the earliest possible time, so that their delegate to Los Angeles will be prepared to vote on them.

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

1. Article VIII, Sec. 3: Change "\$2.00 per member" to read "\$5.00 per member."
2. Article VI, Sec. 7 (new section): "Travel costs (not to include first-class air travel) and per diem

allowance in the amount of \$18.00 to defray the expenses of the voting delegate of each member orchestra and of the executive committee of the society attending the regular meetings of the ICSOM shall be paid out of the funds of the society."

Roy V. Cox,
Secretary ICSOM

Official changes to the By-Laws of the International Conference of Symphony and Opera Musicians ICSOM. Approved in Toronto, Ontario, Canada, September 3, 1965.

Effective September 1965. Please attach to your present copy of ICSOM By-Laws. Article IV Sec. 4.

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

Article V Sec. 3.

The Secretary shall keep a faithful record of the proceedings of all meetings, answer all communications appertaining to the affairs of ICSOM, cause the minutes of each meeting of the ICSOM to be distributed to Member-Orchestras within a reasonable length of time, notify all Member-Orchestras of all meetings, and distribute any and all documents necessary to the proper functions of the Society.

Article V Sec. 6-B.

Matters not covered by the By-Laws shall be in the discretion of the Executive Committee during the interim period between duly convened meetings of delegates from Member-Orchestras. The disposition of the aforesaid matters shall be in keeping with Section 6 above, and with the policy of the ICSOM as specifically defined in Article II of these By-Laws.

Article VIII Sec. 2-B (new) The Executive Committee may not borrow funds on behalf of the ICSOM.

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Season (for comparison)	Total Wks Work	Vacation Wks. (Winter)	Wks. 1st	Wks. 2nd	Summer Wks. *3	Min. Salary per Wk. *3	Increase per Wk. *4	% Increase over 64.65
65-66	36	1	32	4	\$165	\$10	23.6%	
66-67	38	1	33	5	\$175	\$10	38.4%	
67-68	39	2	33	6	\$185	\$10	49%	
68-69	41	2	34	7	\$195	\$10	65.5%	
69-70	45	2	34	8	\$205	\$10	92%	

ICSOM Committee Reports on New Programs

(Continued from Page 1)

participate in Title III programs even though they cannot apply for grants. They can develop programs, receive funds (via local educational agencies) to carry them out, and execute them. Title III requires only that local educational agencies formally sponsor and apply for grants, and accept responsibility for their execution.

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

Applicants may submit more than one proposal during the fiscal year. Deadline dates for local education agencies to submit proposals simultaneously to the U.S. Office of Education and State education agencies were established by the Office of Education: November 10, 1965; January 26, 1966; April 4, 1966. Grant awards for Fiscal Year 1966 are scheduled to be announced by the U.S. Commissioner of Education December 17-31, 1965; March 16-31, 1966; and May 16-31, 1966.

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

In a "call for local ingenuity," the Office of Education states: "Local public educational agencies or groups of agencies will de-

velop innovative programs based on their own perceptions of need and interest."

Title I of Public Law 89-10 provides \$1.18 billion for the first year of a 3-year program of "financial assistance to local educational agencies for special educational programs in areas having high concentrations of children of low-income families."

Under Title I, "The local educational agency could use these funds as it saw fit for the benefit of deprived students of both public and non-public schools, through such arrangements as dual enrollment, educational radio and television, educational media centers, and mobile educational services and equipment. Administrative supervision and control of the programs—and title to any property constructed or purchased—would rest with a public agency." ("A Description and Analysis of the Elementary and Secondary Education Act of 1965," U.S. Office of Education)

"The Office of Education, in its 'Description and Analysis,' lists 31 possible programs under Title I which were mentioned by witnesses who testified at the hearings on this Act. Among these programs are:

"Purchase musical recordings of classical nature, and recordings of poems and addresses.

"Scheduling of concerts, dramas, and lectures; mobile art exhibits and libraries."

PUBLIC LAW 89-329: HIGHER EDUCATION ACT OF 1965

Title I—Community Service and Continuing Education Programs

Ten million dollars has been appropriated for Title I for the fiscal year ending June 30, 1966; \$50 million is authorized for each of the fiscal years ending June 30, 1967, and June 30, 1968, and such sums as the Congress may hereafter authorize for

the fiscal years ending June 30, 1969, and June 30, 1970. The appropriations will enable the Commissioner of Education to make grants under this title to strengthen community service programs of colleges and universities so as to assist in the solution of community problems such as housing, poverty, government, recreation, employment, youth opportunities, transportation, health and land use. (Higher Education Act of 1965, Section-By-Section Analysis, Office of Education).

On March 29, 1965, Samuel Halperin, Director of the Office of Legislation, U.S. Office of Education, wrote:

"Your recent letter to Commissioner Keppel has been referred to this office for reply.

"The legislation to which you appear to be referring is Title I of the 'Higher Education Act of 1965'. This title provides for grants to institutions of higher education in order to assist them in establishing and maintaining university extension and continuing education programs.

"Among the types of courses and services which could be included would be programs to bring cultural exchange programs into urban slum areas as a part of an extensive effort to encourage the residents to participate in amateur music and drama programs. Another type of program would be a series of live concerts televised for the entire community."

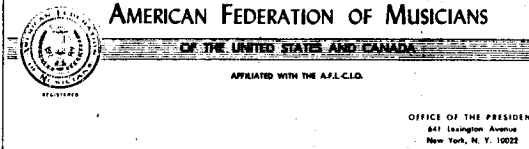
Unfortunately, Dr. Halperin cannot be reached for a reaffirmation of his statements of March 29 because he is on official leave until Dec. 13. Some doubt has been cast on the possibility of a college or university sponsoring concerts under Title I inasmuch as literature describing this Act makes no mention of musicians, orchestras, or concerts. Perhaps the best way for an orchestra to eliminate the uncertainty would be to make a real effort to obtain employment under Title I of PL 89-329.

We are grateful to Mrs. Helen Thompson, Executive Vice President of the American Symphony Orchestra League, to the United States Office of Education, and to our local U.S. Representatives for providing a wealth of information on education legislation of interest to symphony orchestras.

We are particularly grateful to Senator Claiborne Pell and Representative Frank Thompson, and to their very competent assistants, for their very close cooperation with us during the intense ICSOM grassroots campaign for the success of the Arts Bills of 1964 and 1965. Both Rep. Thompson and Senator Pell graciously responded and consented to a request for information on their efforts in behalf of arts legislation, such information to be printed in *Senza Sordino*. Rep. Frank Thompson, Jr.

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Kenin Answers Queries By ICSOM Committee On New Federal Programs



To: ICSOM ARTS LEGISLATION COMMITTEE
Gentlemen:

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

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

Permit me at this time to address myself to questions posed in your letter.

With respect to employment of symphony orchestras in the "natural" national parks—or any park, for that matter, under the jurisdiction of the Department of Interior's National Parks Service: we have had many problems regarding this. The present situation is as follows: those sponsoring performances in facilities under the jurisdiction of the National Parks Service are not permitted to charge admission, unless the facility is obtained for private use on a bid basis.

Either of these arrangements places the professional performing artist at a disadvantage. If no admission is charged, there is no money to pay the performer. If bids are received, the amateur performing group invariably has the advantage over the professional, since it need not pay its entertainers.

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

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

Concerning your inquiry about the appropriation for the National Foundation on the Arts and the Humanities: Do not be discouraged by the reduced amount. It is for only part of a year, since the fiscal year, as you know, begins in July. Another appropriation will be forthcoming next year. Actually, the Foundation is just beginning to get underway in terms of staff and establishing administrative procedures.

The information you received from our friend, Bob McCord, advising you that the Arts Endowment will begin to process its applications in January, according to conversations we had this week with Roger Stevens and his associates, is correct. They told us that already more than 4,000 applications had come in, and that since they were not yet fully operative, acknowledgments were lagging behind schedule.

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

It is our distinct impression that the Endowment would be most immediately receptive to rendering assistance to established groups of proven merit that need help. I feel strongly that early and completely documented applications are indicated.

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

We plan very shortly to brief all A.F.M. Locals concerning the laws and the multiple millions they provide, and suggest avenues of useful approach to our people.

Sincerely,
Herman D. Kenin
President



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Sam Denov, Editor

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ICSOM Makes Headlines

Reprinted below are two recent articles which appeared in the press concerning ICSOM. Senza Sordino will endeavor to publish all such articles as they appear for the interest of its readers. We will appreciate receiving any such clippings from the membership.

The ICSOM Zazofsky Explains Aims Of Musicians' Conference

(Reprinted from The Boston Sunday Globe, Dec. 5, 1965)

By MICHAEL STEINBERG

Less than a 10th of the members of the American Federation of Musicians make their living in concert and operatic music, and few of those are members of regularly constituted orchestras. These highly skilled players have problems and interests not necessarily shared by the pit and show musicians, the jazz and dance players, who make up the bulk of union membership, not to mention the considerable number of union men who are hardly active professionally at all.

Inevitably, the symphony players have come to feel that their interests are inadequately represented at the union, nationally and locally, not because of ill intent on anyone's part, but because of the natural political weight of the situation.

As part of a move to remedy the situation an International Conference of Symphony and Opera Musicians was organized in 1961.

Article II of the by-laws of I.C.S.O.M., as the Conference is known, states:

"The I.C.S.O.M. is an association of professionals whose concern and efforts are dedicated to the promotion of a better and more rewarding livelihood for the skilled orchestral performer and to the enrichment of the cultural life of our society. It is a further objective to direct continuous cooperative efforts within the framework of the American Federation of Musicians of the United States and Canada, A.F.L.-C.I.O."

Chairman of I.C.S.O.M. is George Zazofsky, a highly regarded violinist with the Boston Symphony. I asked Zazofsky recently about I.C.S.O.M.'s aims, accomplishments, and problems.

I.C.S.O.M.'s most significant achievement so far has concerned ratification of contracts by the orchestra members themselves. When I.C.S.O.M. was organized in 1961, only two orchestras, one of them the Boston Symphony, provided for ratification by players of the contracts signed by union and management. It became I.C.S.O.M.'s first aim to change this situation. Zazofsky is now proud to point out that none of the major orchestras in the United States and Canada, a major orchestra being defined as one with annual budget upward of \$300,000, lacks the ratification clause.

"The Boston Symphony bargains directly with management. Members of the orchestra committee sit in on all negotiations, and that has been very influential," Zazofsky said. The Boston management, Zazofsky had pointed out on an earlier oc-

casional, is, thanks to the personal interest of president Henry Cabot, generally regarded as ideal in the intelligent and humane concern it shows for the players' welfare and in creating a situation that enables them to work at their best.

A more recent I.C.S.O.M. success has been the agreement that royalties from recordings are partly to be paid directly to players. Musicians are paid well for making records, but hitherto they have not received a direct share of royalties.

In January, 1964, a new contract was signed between the union and the record companies. Players now sit in on recording contract negotiations, and in October, 1964, Boston Symphony players received their first record royalty checks. "It was quite a small check," Zazofsky added, "but it's a very important first step."

Interestingly enough, many of I.C.S.O.M.'s concerns have to do with matters less concrete than paychecks. Zazofsky spoke of the necessity of humanizing the orchestral players' lives. Players, especially the string players who are members of large sections, become anonymous, faceless, dehumanized.

"Something must be done about these tutti players. You know, we're exceptionally lucky in Boston, because the Pops and Esplanade give many of us opportunities to play concertos.

"You can't imagine what a difference it makes to your attitude to your orchestral work' all year if you know that on June 19 you're going to play the Beethoven Concerto. But I go to other cities and I talk to my friends in the orchestras here, and they can't remember when they last played solo."

One idea, says Zazofsky, would be to increase the size of orchestras so that there could be rotating mid-season vacations for players. He realizes, needless to say, that to add 10 string players to the Boston Symphony would mean adding some-

thing like \$120,000 to the annual budget, and that that is apt to make the trustees blanch, but the idea itself has value.

Another idea that Zazofsky has come up with is exchanges of orchestra players, a system that would place four or five players from an American orchestra into orchestras in Tokyo, Amsterdam, Vienna, Warsaw, or any place in a country with which we have viable cultural exchange agreements, while their opposite numbers would occupy their chairs in Boston, Chicago, Los Angeles, or wherever, for a season.

The difficult financial problem here is taking care of the families who ought naturally to go along, and "ideally you would want to send the more mature players, a family man, on something like this. Again, you can't imagine how refreshing and stimulating it would be for a symphony player to have that kind of change. Not a year off, but something new and broadening."

What about I.C.S.O.M.'s problems? Recognition of its possibilities, its aims, even of its existence. It has sometimes been misunderstood and misrepresented, sometimes forgotten altogether. As an example, Zazofsky cited an investigation last summer by the Ford Foundation into the problems and frustrations of orchestral musicians.

I.C.S.O.M., Zazofsky feels, would have been the perfect agency to supply the Ford people with appropriate answers, and he regrets that they were not asked.

Another kind of problem is evident in a clipping Zazofsky produced concerning I.C.S.O.M.'s alleged role in the National Symphony (Washington, D.C.) strike in the Spring of 1964. The article, by a Chicago Tribune writer, was obviously misinformed, even about things as basic as I.C.S.O.M.'s name, but clearly it was malicious as well.

For example, the writer

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SYMPHONY PLAYERS STRIVE FOR STATUS

(Reprinted from the Toronto Star)

Most devotees of serious music agree that if this art is to develop and flourish, its practitioners must be offered employment opportunities and remuneration comparable to that in other professions. This goal has been achieved recently for members of several leading U.S. symphony orchestras.

When it becomes the general standard for most of 30 major Canadian and U.S. symphony and opera orchestras, the credit will have to go to a virtually unknown organization, the International Conference of Symphony and Opera Musicians.

ICSOM, which ended its sixth convention — the first in Canada — at the Edward Johnson Building Saturday, was organized in Chicago in 1961. In its bylaws, it is described as "an association of professionals whose concern and efforts are dedicated to the promotion of a better and more rewarding livelihood for the skilled orchestral performer and to the enrichment of the cultural life of our society."

"It is a further objective to direct continuous cooperative efforts within the framework of the American Federation of Musicians of the United States and Canada."

More specifically, the organization's aim for the musicians of its 19 member orchestras is full-time employment with benefits equal to those of a university professor. ICSOM can only draw up standards and offer suggestions because it is not a bargaining committee but a fraternal organization within the musicians' union.

Perhaps its greatest single contribution to collective bargaining has been the compilation of a detailed chart of all working conditions within its member orchestras. This indicates at a glance, not only the wages and employment period in each orchestra, but also the fringe benefits—pensions, vacation, cost of living — and anything allied to real wages. (Editor's Note: This chart was published in the last issue of Senza Sordino.)

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

All the efforts of ICSOM are not directed toward the improvement of orchestral contracts. It has been successful in its attempts to better communication between the AF of M and symphony musicians which were hopelessly inadequate until a few years ago.

Its most concrete achievement was the setting up of machinery to permit orchestra members to study and ratify a new contract, negotiated by a bargaining committee, before the contract was signed by union representatives and management. This privilege is now enjoyed by all member orchestras.

The union's willingness to further improve communications was indicated by the attendance of J. Alan Wood, president of Local 149 and a member of the union's international executive board, at the request of Herman Kenin, president of the musicians' union who was unable to attend. ICSOM, in turn, will send a delegate to the next union convention.

At the Saturday convention, ICSOM set up an emergency relief fund to help orchestras trying to improve working conditions—not an easy undertaking for an organization which collects only \$2 annual dues from its members.

In its efforts to widen its influence, ICSOM will join the American Symphony Orchestra League, try to get representation on the National Arts Council and hopes to establish contact with the Music Critics Association.

TO A CONVALESCING FIRST CHAIR PLAYER

(From The Music Journal, 1963)

The boys here at the Philharmonic
Miss you very sadly,
Old Harry Brown, who's in your chair,
Says he, too; feels badly;
He played your solo well last night,
He never missed a phrase.
He played it just like you used to do,
With all your winsome ways.
Twelve encores he played with ease,
Each note by you inspired,
And by the way, the maestro says
To tell you that you're fired!

—Harvey Rudoff

ICSOM Committee Reports on New Programs

(Continued from Page 2)

(D., N.J.), was elected to Congress in 1954 and during his first term began introducing legislation designed to promote Federal recognition of the arts. During ensuing years he has introduced many bills in each succeeding session of Congress, seeking always to get the exact formula that would ensure enactment.

Last year the first step was leading to the creation of a Foundation, and he was correct. But he did not think the Foundation (Arts and Humanities Foundation) would come into existence as quickly as it has.

In 1961 Mr. Thompson had achieved sufficient seniority on the Committee on Education and Labor to be made Chairman of a subcommittee, and during the 1961-62 sessions of the Congress he conducted hearings, reported a bill, and was defeated on the floor on a bill to create a Federal Advisory Council on the Arts. During those sessions his subcommittee also conducted hearings on economic conditions in the performing arts, which proved to be a very successful venture.

For the first time there was gathered together in one volume evidence showing that despite the growing cultural activities and despite the growing attendance at performances, there was not a cultural program that did not have financial difficulties. Rep. Thompson says that this series of hearings, more than any other, paved the way for enactment of P.L. 89-209, The National Foundation on the Arts and the Humanities Act of 1965.

Since his election, Senator Pell has taken a keen and active interest in legislation to advance the Nation's cultural progress. During the 87th and 88th Congresses he served as Chairman of the Senate Special Subcommittee on the Arts. During the 87th Congress, legislation to benefit the arts was favorably reported from the Committee on Labor and Public Welfare after hearings before the Subcommittee and Subcommittee approval. However, in the latter days of this Congress, the Senate did not act as a whole to approve this legislation.

During the 88th Congress, the Special Subcommittee on the Arts under Senator Pell's chairmanship was re-established. Hearings again were held; and this time as a result of approval in Subcommittee and in the full Committee, the Senate passed legislation providing for both a National Council on the Arts and a National Arts Foundation. Subsequently the House of Representatives approved only the Council, which was established under the chairmanship of Roger L. Stevens.

In the early days of the 89th Congress, Senator Pell introduced legislation to benefit both the arts and humanities, and the special Subcommittee was retitled to include the humanities. Senator Pell enlisted increasing Senate support for this legislation.

It was strongly endorsed by President Johnson, who on March 10th transmitted the proposals of his Administration for a National Foundation on the Arts and the Humanities to Senator Pell for his introduction in the Senate. The Administration bill, closely resembling Senator Pell's concepts, became the framework for the legislation, for which Senator Pell served as Floor Manager.

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

"In the House of Representatives, Representative Frank Thompson, Jr., from New Jersey, took the lead in advancing the legislation there. He is Chairman of the House Special Subcommittee on Labor of the Committee on Education and Labor. Hearings were held before his Subcommittee and jointly with Senator Pell's Subcommittee. Congressman Thompson served as Floor Manager of the bill in the House and did an outstanding job in its behalf."

In his capacity as Special Assistant to Senator Pell, Livingston Biddle performed services of great value in the creation of the National Arts Council and the Foundation on the Arts and the Humanities. He has now transferred to the National Council on the Arts, 1701 Pennsylvania Avenue, N.W., Washington, D.C., 20006, where he assists Roger L. Stevens, Chairman.

Robert McCord, Director of the House Special Subcommittee on Labor (Rep. Frank Thompson's subcommittee which conducted hearings on arts legislation), also deserves credit for his effective work in behalf of arts legislation, which includes his generous assistance to symphony musicians in their efforts to contribute something of value to the 1964 and 1965 hearings on arts legislation.

We must also gratefully acknowledge the inspiration and valuable advice given by Senator Hubert H. Humphrey before he became Vice President of the United States.

And finally, we are grateful for the help given by Senator Jacob K. Javits, that great pioneer of national arts legislation.

—ICSOM ARTS LEGISLATION COMMITTEE

Former Symphony Conductor Dies

Rudolph Reiners, member of the first violin section of the Chicago Symphony Orchestra for 30 years, before retiring, died in a Chicago hospital.

At the time of his death, Mr. Reiners was head of the string department of the Sherwood Music school and conductor of the school orchestra. He founded and formerly conducted the North Side Symphony Orchestra and had been conductor of the Gary, Ind., and Waukegan, Ill., orchestras.

Mr. Reiners conducted the Peoria (Ill.) Symphony Orchestra for 17 years until his retirement two years ago. Bradley University, Peoria, awarded him an honorary Doctor of Music degree for his service to the musical life of the city.

Zazofsky

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states: "... members ... followed the pattern which has worked successfully in Communist-infiltrated or controlled groups, although none of the officers or committee members of the group have Red records." The intent of such journalism is unambiguous enough.

It is important for I.C.S.O.M. to become recognized as a Conference that exists within the American Federation of Musicians and with its blessing. But the problems of symphony musicians are real, they are acute, and they require the special attentions that I.C.S.O.M. can provide.

Getting information around is an essential part of this. I.C.S.O.M. published a paper called "Senza Sordino" (without mute), which at this point is still quite a modest affair. In that it reflects I.C.S.O.M.'s financial status generally.

So far, membership is limited to the major orchestras in the United States and Canada—there have been useful contacts with European groups as well—and dues are only \$2 annually per player.

Zazofsky also produced an interesting chart which is a valuable part of I.C.S.O.M.'s facts dissemination program. It shows for each of two dozen orchestras figures and facts concerning weeks in the season, size of orchestra, pay scale, summer employment, fringe benefits, overtime provisions, and so forth.

● **LBJ BEDDY-BUY.** They'll auction off President Johnson's king-size pillow next month in Hawaii. It's from LBJ's room in the Royal Hawaiian Hotel, where he recently stayed three days. Pillow proceeds will go to the Honolulu Symphony, which does NOT play Beethoven's Ninth with Hawaiian guitars. —From Chicago Daily News

Letters To The Editor

Reprinted from the St. Louis Globe

Put Away That Clarinet

This letter is directed to the young, talented musicians in St. Louis who may be considering a career in music. When the time comes to pick a college or university, I strongly recommend that you direct your attention to M.I.T., Harvard, Notre Dame, etc., and stay away from Curtis, Oberlin, Eastman and the New England Conservatory of Music. Because should you attend any of these institutions, chances are that you will become a player of professional caliber.

Then you'll be hooked. You may think now that devoting your life to the perfection of your instrument and to the study of the great masters—Beethoven, Mozart, Brahms, Schubert—may be an exciting and noble way to live.

You will be relegated to the stature of a third-rate citizen, and you will have difficulty earning a living

above the poverty scale. You will be told that since you work only 22 hours a week with the orchestra you don't deserve more than a \$5000 to \$8000 a year.

Those laymen who control your destiny don't know of the pressures in rehearsal—mental and emotional—and they don't know how much outside practice it takes to keep up with the literature and to maintain your playing ability.

You will be told that if the music business is so bad, why don't you get out? Here they begin to show some signs of good sense. But my advice to the young people is to stay out before you get hooked.

I know whereof I speak. I've been playing the clarinet for 20 of my 30 years. I estimate that my education cost my family around \$20,000. That includes 13 years of private lessons; six years of college, and the endless expense of buying instruments, reeds, music, records, etc.

With all this plus two summers at Tanglewood, three summers at the Marlboro Music Festival, two years of touring with various ballet companies and small orchestras, three seasons with the Cincinnati Symphony Orchestra, and two seasons as first clarinet with the St. Louis Symphony Orchestra, my salary last year was a whopping \$5600.

So, you youngsters, forget it—I have.

Andrew J. Crisanti

Pres. Kenin Praises Foundation Grant

The Ford Foundation's \$85 million grant to some 50 major symphony orchestras was hailed as a "powerful" stimulus to America's foremost art form" by Pres. Herman D. Kenin of the Musicians.

The gift, he declared, constitutes "a great forward step toward the emancipation of many talented symphony musicians from a life of penury to one of equality in the American economic scale."

Kenin, recently appointed to the Federal Advisory Council on the Arts, praised the foundation's stress on the need for continuing matching support at state and community levels to place U.S. symphony orchestras on a sound economic foundation.

He lauded the work of William McNeil Lowry in supervising the Ford Foundation's arts and humanities program, with which the AFM has maintained a close relationship, and that of Mrs. Helen Thompson, executive vice president of the American Symphony Orchestra League, which participated in the survey that led to the grant.

Peoria Symphony Given High Praise

The Peoria Journal Star recently carried a half-page article with pictures praising the Peoria Symphony Orchestra, conducted by Local 10 member William Fantozzi.

"With each performance, the line separating those orchestras described as truly great and the Peoria Symphony Orchestra seems to narrow appreciably," wrote reporter Jerry Klein. "How long the process can continue on its present part-time basis is debatable, but what has been accomplished is little short of extraordinary."

Honor Cincinnati Symphony Trip

Arthur J. Goldberg, United States Ambassador to the United Nations, will be official host at a concert to be given March 17 at Carnegie Hall by the Cincinnati Symphony Orchestra in honor of the orchestra's world tour next summer.

Representatives from countries to be visited by the orchestra—Greece, Switzerland, Israel, Lebanon, Taiwan, Japan and the Philippines—will be present.

The tour, sponsored by the State Department, begins Aug. 2 and ends Oct. 16. It is the first round-the-world tour ever undertaken by an American orchestra.

Pittsburgh Signs Wm. Steinberg For Three Years

A contract has been signed for William Steinberg to conduct the Pittsburgh Symphony Orchestra for three more years. He is now in his 14th season with the orchestra.

Steinberg's contract, which runs through the 1968-69 season, will permit him to also be principal guest conductor of the New York Philharmonic.

The Pittsburgh Symphony will make a four-week concert tour of the country next April, appearing for the first time on the West coast.