



Chairman's Message

Consider Role of Personnel Mgr.

High on the agenda at the annual meeting of the ICSOM held last September in Toronto, was the subject of the Personnel Manager.

It became obvious to all present that as each delegate spoke on the subject, the role of the Personnel Manager was indeed a major problem for musicians in most symphony orchestras in this country. The Toronto and Chicago delegates' recounting of their orchestras' method of dealing with this sensitive problem, were notable and welcome exceptions to what were frustrating experiences for almost everyone present.

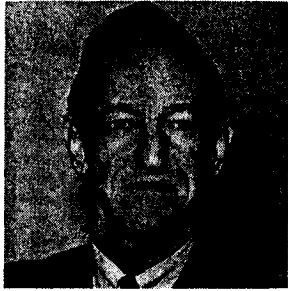
The creation and function of Personnel Manager in symphony orchestras, as we know it, is actually a distortion of the "Shop or Union Steward" concept which has had an integral value and indeed a vital role in the development of the Trade Union movement. This distortion exists because in other unions, the Union Steward is elected by the working personnel or appointed by the Union to deal with grievances between employer and employe.

In our situation, the Personnel Manager is selected and salaried by management, thereby focusing his vested interest entirely towards management. Yet, at the same time, he is supposedly representing the union in protecting the interests of the musicians.

He is, in a real sense, part of management administration and cannot be an arm of the union. Even so, there is, to my knowledge, no uniform set of duties and responsibilities connected with the position of Personnel Manager.

I shall enumerate just a few complaints as told by certain delegates in Toronto:

1. The necessity of the individual musician dealing almost exclusively with Personnel Managers in almost all aspects of his employment relationship results in a lack of communication between player and manager, and player and trustee (or Board of Directors), thereby closing a line of communication I regard as singularly



George Zazofsky

imperative for a greater understanding of mutual problems.

2. In more than one instance, the Personnel Manager had far too much influence in vital matters, such as promotions within a given orchestra, non-renewals, and determining who shall be accepted into the orchestra.

3. Quite a few Personnel Managers did considerable contracting of outside engagements, thereby building up small groups of favored musicians. This demoralized

the non-favored, and created a source of friction and disunity at contract time.

4. Two extreme cases were reported of Personnel Managers actually being involved in program making.

Enough testimony was narrated to indicate that the position of Personnel Manager, as presently practiced, had a built-in conflict of interest, as well as the potential for a great abuse of power.

I should now like to suggest some recommendations designed to relieve some of the above complaints.

1. Complete rotation, on all outside engagements as well as within the orchestra in works for reduced personnel. Employers should have the right to select principals in all sections.

2. Convince management to prevent Personnel Managers from contracting outside engagements, as a condition of his employment.

3. Institute the Chicago system of annually electing

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ICSOM Exec. Committee Meets with President Kenin

The executive committee of the International Conference of Symphony and Opera Musicians, at the direction of the Toronto conference, met with A.F. of M. President Herman D. Kenin in the New York offices of the Federation on April 15.

Representing ICSOM were George Zazofsky, Chairman; Sam Denov, Vice Chairman and Editor of SENZA SORDINO, and Roy Cox, Secretary. Present with President Kenin was Gil Rogers, his assistant in regard to symphonic matters.

The talks, which were extremely cordial, covered a wide variety of topics of special interest to symphony and opera musicians. First and foremost on the agenda was the relationship of ICSOM to the Federation.

Chairman Zazofsky, noting the misunderstandings which had existed in the past, told President Kenin of the desire of the ICSOM to formalize its relationship with the A.F. of M., and how both parties would benefit thereby.

This could be accomplished if the A.F. of M. were to grant official conference status to ICSOM. Such recognition does present some special problems so far as the Federation is concerned, since the present bylaws refer only to conferences of Locals, rather than conferences composed of delegates from a specific group within Locals.

President Kenin, however, did not deem the problem to be insurmountable and while he was not authorized to

make firm commitments without the approval of the International Executive Board, he did assure the committee that such a request would be given every consideration. He also welcomed the desire of the symphony and opera musicians to attain a better relationship with the officers of the Federation.

The group then discussed numerous changes that the ICSOM desired in Article 22 of the A.F. of M. Bylaws. Everyone present agreed that Article 22, relating to symphony orchestras, was somewhat antiquated and in need of up-dating.

President Kenin was informed of all the suggested changes that had been voted upon at the Toronto conference (see your delegate for the minutes of the September, 1965, ICSOM meeting). It was explained to him why each was necessary to improve the conditions of the musicians concerned.

These changes included the right of ratification and clarification of the status of importees, among others. Particular emphasis was placed on proposed additions to Article 22 and the salutary effects such additions would have.

These additions would reg-

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Secretary's Report

ICSOM Adds New Members

Since January of this year there has been a considerable amount of new interest in ICSOM by several orchestras that have not been active before. At our last meeting the Houston orchestra received full membership, and since then the Kansas City and Seattle orchestras have paid their dues and need only the formal approval of the next conference.

Last week I received a check from the Vancouver orchestra in appreciation for the assistance that ICSOM has been to them. The accompanying letter explained that there was a growing interest within their orchestra in ICSOM and that they were considering membership.

Besides these, the Dallas, San Antonio, New Orleans,

Toledo (Ohio), Winnipeg, Montreal and Denver orchestras have requested information about ICSOM. This growth in membership is very important to the future of ICSOM, giving us a wider range of experience to draw from, and an undisputable voice in all matters relating to symphony and opera orchestras.

As instructed by the Toronto Conference, application was made on behalf of ICSOM for membership in The American Symphony Orchestra League. This application was enthusiastically received by Mrs. Helen Thompson, Executive Vice-President of the League.

The annual dues for the year 1965 should have been paid by December 31 of last year. As of this date several

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SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD, A.F. of M. HELD IN NEW YORK, N.Y., ON OCT. 25, 1965

641 Lexington Avenue
New York, New York
October 25, 1965

President Kenin calls the meeting to order at 10 a.m.

Present: Kenin, Ballard, Kennedy, Davis, Winstein, Tomel, Greene and Wood.

Vice-President Harris is excused.

Also present: Henry Kaiser, General Counsel, and Jerome Adler, New York Counsel.

President Kenin reads a communication from Don Duprey, Secretary-Treasurer, Local 4, and his reply,

dealing with the subject of a proposed Strike Fund which had been discussed at the recent meeting of the symphony orchestras' representatives in Toronto.

Duprey wishes to know the attitude of the Federation concerning the establishment of such a fund.

The matter is discussed and it is decided that a fund of this kind, to be paid for by the members directly involved in the symphony orchestras, can be established and that Secretary-Treasurer Duprey should be so advised.

Swiss Miss to Assist Bernstein With The Philharmonic

By JOY MILLER
Reprinted by courtesy of the Long Island Press

Even more rare than the whooping crane is the woman conductor of a symphonic orchestra. It's not a matter of talent, musicians argue, but of acceptance by both orchestra and audience. Just the other day, though, an untold place that may change the whole outlook.

Everybody tried to talk Sylvia Caduff out of her dream of conducting symphony orchestras.

When she looks ungainly at the podium, they told her to go home to her town of Chur, Switzerland.

How could she get the men of the orchestra to take her seriously, asked friends in Lucerne where she was playing piano. What audience would treat her seriously?

It's a clincher they always said triumphantly: Name one woman conductor on the staff of a major symphony orchestra.

Now the slim brunette has an answer: Sylvia Caduff, the New York Philharmonic, an assistant conductor of Leonard Bernstein.

"I'm so happy, so happy," she says, which just about takes care of her working-class vocabulary at the moment. She hopes to be efficient, though, by next year when her stint in New York begins.



Sylvia Caduff

stage with a delighted audience looking on.

Two nights later, after the four conducted the New York Philharmonic in Philadelphia Hall, Bernstein announced their new posts. Three, including Sylvia, would assist him with the New York Philharmonic next season; the fourth would go to Washington's National Symphony.

Next fall Sylvia should brighten the New York music scene considerably. She rarely uses makeup, and with her 5-foot-4 boyishly slim figure, brown eyes and dark hair cut in a short pageboy, she could be called winsomely cute — a description that would horrify her if she understood it in English.

SHE IS AN intense, non-nonsense, talented professional — from the expert way she handles the baton ("You use it as an extension of the arm, in the right hand for tempo; the left hand is for expression") to her demure long black dress, purposefully unobtrusive so as not to distract from the orchestra and music.

While masculine conductors may stomp, gyrate and flail the air, Sylvia maintains an easy graceful stance. Even in interpreting the most dramatic, passionate moments of the music she never looks awkward.

"I went to a physical culture school to be trained so I can make big movement without getting tired. I get tired mentally, but not physically. I don't sweat."

Although she gets along fine with male colleagues, she's not overly eager to get married right away.

"I'm always in love," she says. But she's not engaged.

If and when she steps into matrimony she doesn't see why there should be a conflict of interests in careers. "It depends on the man," she says.

SYLVIA COMES from a non-musical family — her father is head of a library,

Committee

(Continued from Page 1)

ulate the game of "musical chairs" sometimes indulged in by conductors; the methods used to fill vacancies within orchestras, and the means by which musicians would be paid for radio and TV activities.

Another proposed addition would also institute the use of elected stewards within every orchestra to represent the union as opposed to the prevailing practice of having the personnel manager perform the conflicting functions of representing both management and union.

The discussion then turned to a growing practice which has already been engaged in by several orchestras. This concerns the rendering of recording services, in effect, without pay.

In lieu of supplementary wages, the musicians would be relieved from a like amount of obligatory service. They would, in other words, be excused from a stipulated number of regular rehearsals and/or concerts without loss of regular pay.

While ICSOM officers well understood the zeal with which some orchestra managements and conductors pursued record manufacturers in an effort to gain exposure and increase their respective incomes, they bemoaned the exploitation of the orchestral musicians in doing so. The legality of such a practice was also extremely questionable in the opinion of the ICSOM officers.

President Kenin replied that he was unaware of the extent to which such "exchanges of services" were being done and assured the Executive Committee that this practice would be thoroughly examined by the Federation.

President Kenin thanked the members of the ICSOM Executive Committee for meeting with him and enlightening him on the problems facing symphony and opera musicians. He also extended an invitation to Chairman Zazofsky to ap-

pear before the International Executive Board when they next meet during the A.F. of M. convention in Las Vegas, Nev., this June.

This appearance, in conjunction with a written communication encompassing the requests that ICSOM desired, would then properly be considered.

ICSOM officers Zazofsky, Denov and Cox thanked President Kenin for the invitation and the opportunity to meet with him and discuss the problems of symphony and opera musicians.

The meeting was a gratifying one and ICSOM officers expressed the hope that a new era of mutual cooperation between the ICSOM and the A.F. of M. may be in the offing. The olive branch has been extended and now there must be a wait to see the results of the I.E.B. meeting and the convention in June.

The future course of action to be taken by the ICSOM now depends on what the A.F. of M. does or does not do. There is no doubt that delegates attending the September meeting of the ICSOM in Los Angeles will be most anxious to hear of developments.

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Name Saslav Concertmaster For Minneapolis

From 20 candidates, Isidor Saslav, 28-year-old American violinist, has been selected for appointment as the new concertmaster of the Minneapolis Symphony orchestra, beginning in September.

The appointment was announced by Richard M. Cisek, managing director of the orchestra. Auditions were conducted and the choice made by conductor Stanislaw Skrowaczewski.

Saslav will succeed Norman Carol, who has been concertmaster since 1960, and who is leaving to assume that position with the Philadelphia orchestra next season.

Saslav has appeared with a number of symphony orchestras in this country and is at present concertmaster of the Buffalo Philharmonic orchestra. He was born in Israel, but has lived in this country since childhood.

Kennedy Center

Construction is underway for the John F. Kennedy Center for the Performing Arts in Washington, D.C., the only memorial to the late President designated by Congress in the capital. Under one roof, the Center will include three large auditoriums, an experimental studio theater, restaurants, cafeterias, a three-tier, 1,600-car underground garage and a total seating capacity of 6,500. With many new technological devices incorporated, great versatility is provided in staging and special facilities have been included for opera, ballet and concerts.

Chm's. Message

(Continued from Page 1)

a steward to represent the union on the job, or

4. The system in Toronto, whereby the union selects a steward each month from among members of the orchestra to report unusual happenings. The steward is paid an additional 10 per cent by management during his month of service.

In closing, I recount the B.S.O. experience. After some 25 years, our present Personnel Manager has resigned. The players made certain recommendations to management after a discussion with our retiring Personnel Manager.

The members of our orchestra, through their committee, asked that the new Personnel Manager contract only official and semi-official engagements—i.e., Boston Pops, Youth Concerts and all other B.S.O. activity. Also requested was that the new Personnel Manager be a full time non-playing employe. Our management has agreed to both our recommendations.

It is hoped that these suggestions will be helpful in solving some of the grievances connected with the problem of the Personnel Manager as expressed at the Toronto meeting.

Fraternaly,
George Zazofsky
Chairman, ICSOM

Secy's. Report

(Continued from Page 1)

orchestras have not done so. The operation of ICSOM is growing, and we hope becoming more efficient, but so is the cost of the operation growing. May I urge those orchestras which have not paid their dues to do so as soon as possible.

At the last conference in Toronto a motion was passed that each orchestra would be urged to make a \$3 per member contribution to the newly established Emergency Relief Fund. The Treasurer has reported to me that so far only six orchestras have done so. This fund is potentially a very important part of ICSOM, and I ask you to have your orchestras consider it.

The next annual convention of ICSOM will take place in Los Angeles some time during the 1st, 2nd, 3rd & 4th of September, 1968. In connection with this, would each orchestra give immediate attention to the following details.

(1) Choose a delegate and an alternate delegate to attend and vote on behalf of your orchestra.

(2) Have your orchestra instruct your voting delegate how to vote on their behalf on the two proposed changes to ICSOM By-Laws.

(3) Be sure your treasury is able and instructed to finance your delegate to the convention.

Best Wishes
Roy V. Cox
Secy: ICSOM

Boston Symphony Group To Visit West Coast

The program for this year's Ojai (Calif.) Festival, May 20-22, has been announced by Music Director Ingolf Dahl. It includes five regular concerts, and one special concert, with music ranging from pre-Baroque to that of today.

One of the outstanding attractions at the Festival this year will be the first West Coast appearance of the Boston Symphony Chamber Players.

This all-star group, comprised of first chair members of the Boston Symphony Orchestra, will appear at the Friday evening opening concert, playing Brahms, Mozart and Beethoven; and at the Sunday morning concert, where the music of contemporary composers Elliott Carter and Irving Fine will round-out a program which again includes Mozart and Brahms.

The members of the Boston Chamber Players include: Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Georges Moleuz, bass; Doriot Anthony Dwyer, flute; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; and Claude Frank, piano.

Also on hand will be a number of more familiar faces to Ojai concert-goers, and the music of at least three composers who have conducted at previous Festival concerts.

"Dance Panels," a major new work by Aaron Copland, will be performed at the Saturday night concert by the Festival Orchestra, conducted by Ingolf Dahl. This is a non-programmatic ballet, written in 1963, which has never before been performed as a concert piece.

The West Coast premiere of the *Magnus Opus*, "Echo," of Lukas Foss—another former Ojai conductor—will conclude the Saturday afternoon chamber concert of "500 Years of Experimental Music." The musicians performing this spectacularly difficult chamber music are Michael Tilson Thomas, Douglas Davis, John Neufeld, and Charles DeLancey.

Another important name in the history of the Ojai Festivals has been that of Igor Stravinsky, both as a conductor and a composer. His "Symphony in Three Movements" will be included in the Sunday afternoon closing concert. Also on this program will be pianist Leo Smit, playing Tchaikovsky and Beethoven; and Roger Wagner, conducting the UCLA Concert Choir.

Local 47 member Doriot Anthony Dwyer, for several years principal flutist with the Boston Symphony, will be the soloist at the Saturday evening Bowl Concert, performing both the Bach Suite No. 2 for Flute and Or-

Chicago Sym. Signs 3-Year RCA Contract

A recording contract has been signed by the Chicago Symphony Orchestra and Music Director Jean Martinon with RCA Victor.

The agreement, which calls for no less than five releases a year, renews an association between the orchestra and RCA which began in 1916, when Frederick Stock first recorded on the RCA label.

The contract is for three years, with renewal options provided, and has been in force since Jan. 1. With the music director's consent, the orchestra may record with other conductors; with the orchestra's permission, Martinon may record elsewhere.

Recordings made as long ago as last summer come within the framework of the new contract, the announcement said, and Morton Gould and Seiji Ozawa are included as conductors.

Already recorded and awaiting release are the Bartok Third Piano Concerto with Peter Serkin as soloist and Mr. Ozawa conducting; Charles Ives' First Symphony, Variations on "America" and "The Unanswered Question," conducted by Mr. Gould; Edgard Varese's "Arcana" and Frank Martin's Concerto for Seven Winds, Percussion and Celeste, conducted by Martinon; and a group of Tchaikovsky waltzes, conducted by Gould.

Scheduled to be taped later this year are the Bartok Second Piano Concerto with Serkin and Ozawa; the Bizet L'Arlesienne Suites, conducted by Martinon; and the Tchaikovsky Piano Concerto in B-flat minor with John Browning as soloist and Martinon conducting.

A recording with Gould of Nielsen's Second Symphony, to be played during the orchestra's forthcoming June festival, is under discussion.

The orchestra was under exclusive contract to RCA Victor during Fritz Reiner's tenure as music director. Since the close of the 1962-63 season, contracts have been negotiated for single tapings with both Columbia and RCA Victor.

chestra, and Carl Nielsen's Concerto for Flute and Orchestra.

A special concert, not on the regular series, will be given on Sunday morning at the Ojai Presbyterian Church. Ingolf Dahl will conduct a program devoted entirely to Baroque music, featuring violinist Eudice Shapiro; Elizabeth Hvolboll,

Name Nadien Concertmaster Of Philharmonic

Selected as the new concertmaster of the New York Philharmonic, to start in September, is David Nadien, 40, violinist.

Leonard Bernstein, the orchestra's music director, chose Nadien from more than 40 candidates after extensive auditions. He succeeds John Corigliano, concertmaster since 1943, who reaches the mandatory Philharmonic retirement age of 65 this summer and who leaves to become concertmaster of the San Antonio Symphony after this season.

Nadien was soloist with the New York Philharmonic during its 1946 season, when he won the Leventritt Foundation Award. Arturo Tocantini was chairman of the jury which made the selection. Nadien had made his first appearance with the orchestra five years before at a Young People's concert.

He has made recital appearances in major cities throughout the United States and Canada, including several in New York's Town Hall, and has been soloist with various orchestras in the United States and Canada. He has also done a great deal of commercial playing and is noted for his versatility.

Britain Ups Aid to Arts By One-Third

An increase in the government subsidy to the arts in Britain of about 30 per cent or \$16,996,000, has been announced by the Minister for the Arts, Jennie Lee. An additional \$30 million will be given in state support to museums and galleries.

Miss Lee announced that the Arts Council and related organizations would receive the larger portion of the funds. The Arts Council offers prizes in various fields of art and supports young artists who might otherwise have to discontinue their work. It also helps to finance traveling collections and opera companies.

Debts of the Covent Garden and National Theater are expected to be written off and a grant is to be made to the Royal Shakespeare Theater, reportedly of \$420,000.

Plans are being made for 160 projects in the area of

improving provincial theaters and new buildings, to cost \$1,400,000. Miss Lee said she hopes there will be a great opera house in Manchester.

In support of government aid for artists, Miss Lee has been quoted as saying, "Of course, the greatest art comes from the torment of

THE END OF AN ERA

(Reprinted from The Overture)

By John Tranchitella, President, Local 47, A.F. of M.

It is with a deep feeling of loss that I note the passing of not only a friend, but a man truly deserving of the sometimes-cliched phrase, "a legend in his own time."

Alfred Brain died on March 29, 1966 — and an era came to a quiet close. For to say only that Alf held a position of dominance as the almost universally-acknowledged "greatest horn-player in the world" is to understate the immense respect the man so justly earned.

Born in London, England, in 1885, the son of a horn-player in the Queen's Hall Orchestra, Alfred and his brother, Aubrey, were destined to establish the family name as an institution — the symbol of extraordinary achievements in the art of horn-playing. Alf studied at the Royal Academy of Music, and immediately afterward was engaged as third horn of the Scottish Orchestra, moving to first horn after one year. He was soon offered the position as solo horn with the famous Queen's Hall Orchestra, where he remained for nearly eighteen years. His reputation now firmly established, he was often called upon during these years to play with the London Philharmonic and the London Symphony.

Alf served in the British Army during World War I, and upon leaving the service was called by Sir Thomas Beecham to play in the orchestra of the Royal Opera House, Covent Garden. But in 1922 he decided to see if what they were saying about America was true. Walter Damrosch immediately engaged him for the old New York Symphony Orchestra, later merged with the Philharmonic.

Since the New York weather was too much like the England he had left, Alf made up his mind to try the California sunshine he had been hearing about. And so, with the exception of two years with the Cleveland Orchestra in 1934-35, he became a resident of Southern California.

His activities here were, of course, almost too extensive to mention. However, some of the more important ones included fourteen years with the L.A. Philharmonic; several years as manager of the Hollywood Bowl Concerts, having rescued them from a position of near-collapse; and under contract to Twentieth Century Fox from 1943 until he retired a few years ago.

I was privileged to work with Alf for many years at Fox, as well as on other engagements, and I will always be the richer for the experience. He was always ready — even eager — to help younger musicians on any and all instruments, and as did so many of us here in L.A. I often took advantage of his wise advice and counsel on matters both musical and personal.

One word, often used carelessly, seems to have been invented especially to describe Alfred Brain. The word is "gentleman!"

A gentleman he was, in every true connotation of the word. Pleasant and gracious to everyone with whom he came in contact in any way, he had a tremendous zest for living. A gracious host and an excellent chef, his parties are among my finest memories. A raconteur — lover of Gilbert and Sullivan, and of limericks which he could recite by the hour — his eyes sparkled with a twinkle which lighted up every gathering at which he was present.

Services were held in Forest Lawn on April 1, with "Stabat Mater," by Palestrina, and the "Funeral March" from "Siegfried," beautifully played by hornists James Decker, Leon Donfrey, Sinclair Lott, George Hyde, Arthur Briegleb, John Cave, Alan Robinson, and Gale Robinson.

Survivors include his wife, Strausie; daughter, Olga; and several grandchildren and great-grandchildren.

Alfred Brain will be sorely missed — by me, personally, and by all musicians everywhere. To have known him was a privilege and an honor. And probably as fitting a farewell to him as words can express may be found in Shakespeare, whose writing Alf so dearly loved: "Good-night, sweet prince."

contralto; Amanda Derycke, soprano; Delton Shilling, tenor; and the William Hall chorale.

Also appearing at the Festival for the first time will be the Chamber Singers from the University of California at Santa Barbara; and a Speaking Chorus, conducted by Lawrence Christanson.

the human soul, and you can't legislate for that . . . But we will never know how many good artists we have lost because of environmental conditions. Surely, it is worth giving them a chance . . . I want simply to make a living room for artists to work in. It isn't my job to tell them what to do."

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New Opera Company Formed on West Coast

A new company — the Pacific Coast Opera Company — has been formed and plans a six-months a year season, serving West Coast communities, particularly in the southern California area.

It is planned that the new company will produce both the most well known opera classics and newer American works. Internationally famous guest stars have been invited to perform major roles, while local talent will fill supporting roles.

The first production of the new company, in April, was Mario Castelnuovo Tedesco's "The Merchant of Venice," performed in English.

Based on Shakespeare's 16th century drama, this opera received 1st prize out of 64 operas entered in the National Campari Competition sponsored by La Scala of Milan.

In featured roles were Nell Rankin, of the Metropolitan Opera Co.; and Richard Torigl, who has appeared at the Hollywood Bowl. Fausto Cleva of the Metropolitan conducted.

General director of the Pacific Coast Opera Co. will be Francesco Pace, a protegee of Maestro Gaetano Merola of the San Francisco Opera Co.

Pace is well-known for his production of highly successful operas in this area since 1948, and is a strong believer

in using and developing local California talent.

The composer, Mario Castelnuovo Tedesco, is a native of Florence, Italy, and received his early musical education at the Royal Conservatory in that city.

By the time he was 20 his name was well-known throughout Europe, and he was classed with such composers as Respighi, Pizzetti, and Malpiero in a group called "The Modern Italian School."

The anti-Semitism of the Fascist government of Italy forced him to emigrate to the United States, where he made his debut in 1939 playing his Second Piano Concerto with Barbirolli and the New York Philharmonic Orchestra. Many of his works had preceded him to this country, having been performed by Toscanini, Helfetz, Platigorsky, Gleseking and Segovia.

Castelnuovo Tedesco moved to California and became a resident of Beverly Hills in 1941, becoming active as a composer for motion-pictures, teaching, and composing in various forms including opera, ballet, oratorio, concertos, symphony, chamber music, and many songs and piano pieces. Among his many well-known students, one of his earliest and most successful is Andre Previn.

Robert Shaw Director for Atlanta in '67

Robert Shaw, one of the two associate conductors of the Cleveland Symphony, will become music director of the Atlanta Symphony beginning with the 1967-68 season. He will continue to act as choral consultant to the Cleveland group.

Shaw succeeds Henry Sopskin, who founded the Atlanta Symphony in 1945, and has been its music director since. At that time, it was a youth orchestra with a budget of \$3,000 in a city with a population of 300,000.

Today, the 80-member orchestra is fully professional and has a budget of approximately \$300,000. Atlanta's population is now 1,200,000. The symphony is planning to move into a new 1,900-seat hall within two years which will be part of an \$8 million arts center planned by the Atlanta Arts Alliance.

The symphony hall is to be built around the present High Museum and School of Arts of the Atlanta Arts Association. The school will become a four-year liberal arts college; repertory theater, ballet and opera companies are also planned for the center, which is to be named the Atlanta Memorial Cultural Center as a memorial to the many members of the Art Association who were killed in a 1962 plane crash.

Born in California in 1916, Shaw first came into prominence as a musician when he founded the Collegiate Chorale in 1941 in New York. He made a conducting tour with Toscanini's NBC orchestra, then founded the Robert Shaw Chorale, a touring group.

He joined the San Diego Symphony in 1953 and assumed his present post at Cleveland in 1956. During the 1966-67 season, guest conductors will take over the Atlanta subscription series, with associate conductor Robert Mann in charge of programming.

Agree on Three-Year Contract for Detroit

Agreement on a new three-year contract has been reached between the Detroit Symphony and Local 5, A.F. of M. The summer season, previously announced as cancelled, will be presented as scheduled.

The new contract, which went into effect May 1, calls for 47 weeks of employment in 1966 and 1967, and 48 weeks in 1968. Minimum annual salary will increase from \$7,180 this season to \$9,840 in three years.

The agreement was reached after meetings with the Michigan State Mediation Board.



The Peoria Symphony Orchestra closed its season under direction of William Fantozzi to the plaudits of the local population. To quote Jerry Klein, writer for the Peoria Journal Star, "If the orchestra has had its ups and downs, it ended its regular season in the proper manner—up, far up. It played with a sense of excitement and a momentum that was devastating. For Fantozzi and his musicians it was . . . a triumph, their finest hour."

Picture by the Peoria Journal Star

Is This Country Cultural Desert?

(This column is excerpted from the nightly broadcasts of Edward P. Morgan, ABC commentator sponsored by the AFL-CIO.)

Last year the American public bet more than \$4.5 billion on horse races. That was almost six times what it spent on books. Individuals bought about \$800 million worth of books in 1965—half of it going for encyclopedias.

In 1964, the U.S. population invested almost \$12.5 billion in alcoholic beverages, nearly \$7 billion in cosmetics, beauty treatments, hair-dos and haircuts. At the same time it bought less than \$500 million worth of tickets to legitimate theater productions, paid less than \$6 million for admission to national parks.

The whole United States is a cultural desert. True, in the brief, bright John and Jacqueline Kennedy years at the White House, little oases of beauty, refinement and grace began to emerge in the arid fields of the nation's materialism. This was only a frail beginning — though a hopeful one.

The National Foundation on the Arts and Humanities, inspired by the Kennedys, was pushed into reality by President Johnson last year in the extraordinary bonanza of Great Society legislation. But it is already in trouble in Congress. The problem: money.

The House did pass a \$7 million appropriation for the Foundation's various activities, including aid to states in the arts and humanities. However this was little more than half the funds requested. The Senate is more sympathetic and may restore much of the cuts though it is not likely to get well into the job before summer. And by then demands for more domestic economies, on a guns-or-butter theme, may be louder.

One of the Foundation's functions is to provide seed money — in matching funds — to encourage culture at the grass roots. So far, 42 states have established arts coun-

cils. These have been eager to move ahead. A serious restriction on funds could blight their growth at a critical time.

We're racing the Russians to outer space but if we're racing anybody on culture we are losing. Recently one of the offspring of the 1965 arts and humanities act. The National Endowment for the Arts, made a survey. It found that of 771 American cities with a population of 25,000 or more, only 131 of them had the opportunity to hear at least one professional symphony orchestra. "Live" in the last three years. Only 157 saw at least one ballet or other dance presentation.

Road companies, unsurprisingly, tend to travel the same roads — where they can count on good houses. From the Mississippi west to California — with rare exceptions — there is little or nothing in the way of professional tours or resident companies.

The United States today spends less on culture than any west European nation. Federal outlays on arts programs in the U.S. amount to little more than one cent per capita per annum. In contrast, Austria spends about \$1.70 per person; Britain, 70 cents; West Germany a nd France, 20 cents each; Italy, 16 cents per capita.

Those figures do not include upwards of \$33 million invested by private foundations last year in American museums, music, the performing arts, literature and the like. But even that contribution to culture amounted to only five per cent of total foundation spending in 1965.

What does it all matter anyway? We're the richest, most powerful nation on earth as it is. Furthermore, Americans are understandably leery of any culture spoon-fed by government in the totalitarian manner.

Culture is never likely to be regimented from Washington. But with wise use of federal funds we could have it plus all the heaven of rock 'n' roll, pinball palaces, billboard art and the Beverly Hillbillies too.

London Symphony to Play Series At Florida Intl. Music Festival

Seventeen concerts have been scheduled at Daytona Beach, Fla., by the London Symphony Orchestra as part of the first Florida International Music Festival.

The concerts, to be held in Peabody auditorium, a 2,500-seat hall, will be held between July 28 and Aug. 21.

Collin Davis, new conductor of the B.B.C. orchestra and a frequent guest conductor of the London Symphony, will direct the concerts.

Members of the orchestra will also serve as the faculty of a summer music institute, sponsored by Stetson University, DeLand, Fla.

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