

Senza Sordino

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ICSOM CHART — in This Issue

Senza Sordino Salutes: **BUFFALO MUSICIANS SUMMER PROGRAM IN CORE AREA**

By RODNEY PIERCE

Shortly after the assassination of the Rev. Dr. Martin Luther King, several musicians from the Buffalo Philharmonic met together to discuss what musicians might do to help bridge the communication gap between black and white communities. It was obvious to us that children of the black community have had a great deal of exposure to the Buffalo Philharmonic through young people's concerts and Young Audience type chamber concerts. Yet real communication was not being achieved particularly with students in grades 7-12. Some of the more obvious reasons for this seemed to be the following:

1—No black musicians in the Buffalo Philharmonic with whom black students could identify.

2—No black musicians in the Young Audience Chamber Music Groups composed largely of Philharmonic musicians.

3—Poor instrumental music program in the Buffalo city schools due to lack of funds and other reasons. Therefore, very few instrumental music students in the black audiences who could identify with the type of program generally presented.

4—Apparent lack of interest on the part of professional musicians to seek out and teach those inner-city students who may have been motivated by the orchestra or chamber music programs.

5—Apparent acceptance of the theory that a meaningful musical experience through private lessons with a professional musician has to be limited to children from basically suburban and middle-class backgrounds. The average cost for private instruction with a professional musician is considerably higher than what an inner-city family can afford. Symphony musicians then are indirectly if not purposefully contributing to the frustration of the inner-city child.

The exposure of core area students to symphony orchestra concerts and professional chamber music groups seems in most cases to be adequate, but once the children in their early years have been excited by this type of musical presentation they must have the immediate opportunity to follow it up through some kind of meaningful personal involvement.

If the Buffalo Public Schools are typical of most big city schools then the instrumental music program offered has thus far been woefully inadequate to meet the needs of core area children. Lack of financial resources is admittedly a large factor, but an even greater blame must rest on the shoulders of the citizens themselves who have demonstrated a complete lack of community interest and private initiative. A large professional orchestra must be a part of the community in which it resides and therein lies an outstanding potential for service in this needful area.



Buffalo Musicians among those participating in the summer music project are Rodney Pierce and Mrs. Hazel Cheilek, standing, with Robert Fields in the foreground. Pupils, from left, are Debbie Hilliard, Darryl Brown and Loretta Reed.

Overcome Obstacles, Red Tape

On the 9th of May this group of musicians submitted a formal proposal to the Director of Music for the Buffalo Public Schools. Aware that school financing would not permit a summer music program, we simply offered to teach inner-city school children free of charge if the school system would provide the instruments and a building in which to teach. From the time our report was submitted to the time the project was finally approved by the Board of Education six weeks had elapsed. We were confronted with an unbelievable amount of red-tape, a certain understandable amount of suspicion as to our motives, and even some jealousy on the part of some public school music teachers. A group that wants to get such a project going must be prepared to deal with all these factors and resolutely marshal the forces of support to overcome all obstacles.

Since the school children had been out of school for about a week when the Board of Education approved the project our method of publicizing the project and gathering the students had to be greatly revised. Improvisation was the order of the day. Announcements were circulated to area churches, to a couple of Negro-oriented radio stations and a leading Negro newspaper. Also several of the musicians went out on the streets and contacted youngsters directly. By the time the project started we had 42 students enrolled, 23 faculty members and one salaried full-time staff administrator from the public school system. This staff member's assistance was invaluable not only because he believed in the purpose of the project but was well acquainted with the public school music system. He also has the task of follow-up for each child who participated.

(Continued on Page 5)

SEASONAL LENGTH, WAGES

FR

ISCOM
ORCHESTRA
CHARTSeason of
1968-1969

| | TOTAL YEARLY WEEKS | WEEKS IN WINTER SEASON | BASIC WEEKLY SCALE - WINTER | WEEKS IN SUMMER SEASON | BASIC WEEKLY SCALE - SUMMER | GUARANTEED ANNUAL WAGE | SUMMER SEASON SEPARATE CONTRACT | ALL PLAYERS ELIGIBLE SUMMER SEASON | OPTIONAL NUMBER WEEKS FOR MUSICIAN | FINAL YEAR OF CURRENT CONTRACT | WEEKLY SALARY FINAL YEAR | GUARANTEED ANNUAL WAGE FINAL YEAR | LENGTH OF CONTRACT | NUMBER OF PLAYERS UNDER CONTRACT | RAISE ACROSS BOARD (AB) OR SCALE (S) | HOSPITALIZATION | MAJOR MEDICAL/SURGICAL PLAN |
|---------------|--------------------|------------------------|-----------------------------|------------------------|-----------------------------|------------------------|---------------------------------|------------------------------------|------------------------------------|--------------------------------|--------------------------|-----------------------------------|--------------------|----------------------------------|--------------------------------------|-----------------|-----------------------------|
| BALTIMORE | 34 | 34 | 175 | | | 5,950 | | | | 71 | 210 | 7,980 | 3 | 89 | AB | X | X |
| BOSTON | 52 | 31 | 250 | 17 | 250 | 14,000 ^A | X | | | 71 | 278 ⁸⁵ | 15,500 ^A | 3 | | B. | X | X |
| BUFFALO | 35 | 38 | 182 ⁵⁰ | | | 6,935 | | | | 69 | 182 ⁵⁰ | 6,935 | 3 | 87 | AB | X | X |
| CHICAGO | 52 | 30 | 235 | 8 | 235 | 12,220 | X | 8 | | 70 | 245 | 12,740 | 5 | 105 | H. | X | X |
| CINCINNATI | 48 | 37 | 190 | 11 | 190 | 9,120 | | | | 70 | 200 | 10,000 | 2 | 90 | AB | | |
| CLEVELAND | 52 | 38 | 240 | 14 | 240 | 12,480 | X | 7 | | 70 | 255 | 13,260 | 3 | 108 | | | X |
| DALLAS | 35 | | 175 | | | 6,125 | | | | 71 | 185 | 6,845 | 4 | 85 | S | X | X |
| DENVER | 31 | 31 | 150 | | | 4,650 | | | | 69 | 150 | 4,650 | 2 | 85 | AB | | |
| DETROIT | 48 | 33 | 205 | 15 | 205 | 9,840 | X | 8 | | 69 | 205 | 9,840 | 3 | 103 | AB | X | X |
| HONOLULU | 34 | 30 | 115 | 4 | 115 | 3,450 | X | | | 71 | 115 | 3,450 | 3 | 50 | S | | |
| HOUSTON | 41 | 35 | 185 | 6 | 185 | 7,185 | X | 6 | | 69 | 185 | 7,185 | 2 | 90 | AB | X | X |
| INDIANAPOLIS | 34 | 34 | 160 | | | 5,440 | | | | 71 | 175 | 6,300 | 5 | 85 | AB | X | X |
| KANSAS CITY | 30 | 30 | 160 | | | 4,800 | | | | 69 | 160 | 4,800 | 3 | 88 | AB | | |
| LOS ANGELES | 46 | 34 | 225 | 9 | 225 | 10,350 | X | | | 69 | 225 | 10,350 | 3 | 104 | S | X | |
| MILWAUKEE | 41 | 35 | 150 | 6 | 150 | 6,150 | X | | | 69 | 160 | 6,620 | 2 | 75 | AB | X | X |
| MINNEAPOLIS | 41 | 33 | 203 ⁸⁰ | 8 | 203 ⁸⁰ | 8,355 ⁸⁰ | X | 8 | | 70 | 205 ⁸ | 9,225 | 5 | 95 | AB | | |
| MONTREAL | 40 | 28 | 165 | 12 | | 6,600 | | | | 69 | 165 | 6,600 | 1 | 96 | S | MUS. DRS | |
| NATIONAL | 45 | 36 | 200 | 9 | 200 | 9,000 | X | 9 | | 69 | 200 | 9,000 | 3 | 94 | AB | X | X |
| NEW ORLEANS | 35 | 35 | 125 | | | 4,375 | | | | 69 | 125 | 4,375 | 3 | 82 | S | | X |
| NEW YORK | 52 | | | | | | | | | 70 | 270 | 14,400 | | | | X | X |
| PHILADELPHIA | 52 | | 237 ⁵⁰ | | | 12,350 ^{A1} | | 6 | | 69 | 237 ⁵⁰ | 12,350 ^{A1} | 3 | 106 | AB | X | X |
| PITTSBURGH | 44 | 44 | 200 | | | 8,800 | | 4 | | 69 | 200 | 8,800 | 3 | 92 | AB | X | X |
| ROCHESTER | 36 | 36 | 190 | | | 6,840 | | | | 69 | 190 | 6,840 | 3 | 53 | AB | | |
| ST. LOUIS | 44 ^K | 38 | 195 | 6 | 195 | 8,580 ^K | X | | | 71 | 205 | 10,046 | 3 | 92 | AB | X | X |
| SAN ANTONIO | 32 | 32 | 140 | | | 4,480 | | | | 71 | 160 | 5,120 | 3 | 80 | | | |
| SAN FRANCISCO | 36 | 36 | 235 | | | 9,150 | X | 4 | | 69 | 235 | 9,150 | 2 | 97 | AB | X | X |
| SEATTLE | 32 | 32 | 175 | | | 5,600 | | | | 69 | 175 | 5,600 | 1 | 75 | S | X | |
| TORONTO | 38 | 38 | 165 | | | 6,270 | | | | 70 | 180 | 7,560 | 3 | 94 | AB | | |
| VANCOUVER | 28 | 28 | 107 | | | 2,996 | | | | 70 | 115 | 3,450 | 3 | 70 | S | | |

SENZA SORDINO SALUTES BUFFALO MUSICIANS*(Continued from Page 1)***Pride and Achievement Stressed;
Buffalo Management Gives Boost**

The project spanned five weeks from July 8 to August 9, four mornings a week Monday through Thursday from 9 a.m. to 12 noon. Each child received a ½ hour private lesson every day plus time for practice with supervision in the school. Three courses in music theory or fundamentals graded to the ability of the students were offered. Once a week the faculty presented a short chamber music program for the students. In addition to this the students were taken on field trips to hear other musical performances offered this summer. At the close of the project every student participated in a demonstration recital with their parents and interested public as guests. The pride and sense of accomplishment that was evident at this performance made it a tremendously moving experience for all involved. The president of the Buffalo Philharmonic Society presented each student with two season tickets to the Philharmonic concerts. This was a tremendous surprise to all the pupils. It must be said here that the management of the Buffalo Philharmonic responded and co-operated with the project in every way possible even though it was not officially under their sponsorship.

Need to Continue and Expand

At the close of the project the school officials expressed great interest and enthusiasm over its success and they are now eager to begin plans for expanding it for another year. If the project is to have a future, the public school music teachers should be completely involved and outside funds should be found to insure continued and stable participation of Philharmonic musicians. It is clear that we have no choice but to seek ways to continue so that meaningful channels of communication may be kept open. Our orchestra and every other orchestra must ponder well the situation that now exists in at least two major cities. In one a number of schools refuse to have anything to do with "white man's music", and in the other a world renowned orchestra cannot perform in certain public parks for fear of having rocks thrown at them. This summer proved that such a project can be successful, and we are confident that succeeding summers will begin to produce astonishing results.

BALTIMORE SUN SUPPORTS STRIKING MUSICIANS**BALTIMORE ORCHESTRA SETTLES
FINAL YEAR 38 WEEKS AT \$210**

The four week strike by members of the Baltimore Symphony was ended when they agreed by secret ballot vote on October 25 to return to work on the following Monday, with a complete contract still not ratified. Terms agreed to include a \$25 per week across-the-board raise in each of the first two seasons, with a third year at a \$10 increase. (Scale and length of the three seasons: 34 weeks at \$175, 38 at \$200, 38 at \$210.) The vote on the tentative settlement was 60 for, 18 against. Negotiations have continued since the start of the season on a number of working conditions. Management has agreed to establish a pension plan, paying \$17,000 in each season toward this end. The orchestra will contribute to past service benefits through pension fund concerts in each season.

"Final" Offers Rejected

The strike produced the usual grave assurances from various sources that it simply wasn't possible for Baltimore to support its cultural institutions in the same way that other cities do. The orchestra firmly resisted a number of "final offers", including a compromise proposed by the mayor on the eve of the strike. This offer by mayor Thomas D'Alesandro was publicized by all the news media with the suggestion that management expected a settlement, a view subsequently denied by management. The unanimous rejection of this offer and decision to strike startled the city and evoked considerably more concern and support for the orchestra than many, notably management, expected. Strong editorial support for the musicians was forthcoming. The Baltimore Sun took the first stand in favor of strikers in the memory of the city room staff.

Management was encouraged to press its plans for a much wider fund raising base in the community, particularly among business leaders. A strong committee of such businessmen is now conducting the first really broad effort on behalf of the orchestra.

Strong Fraternal Support

Expressions of support in various forms came from many other musicians. Leopold Stokowski sent a strong statement. The Philadelphia Orchestra warned their management that they would honor Baltimore's picket line, causing cancellation of Philadelphia's first Lyric Theatre concert. The National Symphony management declared that they would play in Baltimore despite the strike, since the Baltimore Symphony was "merely a tenant" in Baltimore. The National's musicians responded by an immediate statement of support for the Baltimore Orchestra and by sending a contribution of \$505 to the strike fund. The Boston Symphony sent a statement and a contribution to the strike fund, through the ICSOM Emergency Relief Fund. The Metropolitan Opera Orchestra sent a \$500 contribution. All these and others offered further assistance if necessary. Members of the San Francisco Symphony and Opera Orchestras assessed themselves \$5 per week apiece for the duration of the strike.

The concern shown was extremely helpful in keeping up the spirits of the orchestra members. ICSOM, through the ERF sent \$2,000, with assurances of more if necessary. Local 40-543 loaned \$1500 to the strike fund.

The compromise finally accepted by the orchestra and the association was suggested by Mayor D'Alesandro, who worked very energetically for the settlement. In addition to pledging an increase of \$30,000 in the city's support (total \$150,000), he held a strong campaign to increase business support for the regular sustaining fund drive and also for the establishment of a summer season. There is a feeling that Baltimore's awareness of the commitment required to maintain an orchestra has been vastly improved.

WHAT IS THE ICSOM AND HOW DID IT COME INTO BEING?

By SAM DENOY

The two-part question that has become the title of this article is one that is frequently asked. It is heard not only from the musician in the developing symphony, opera or ballet orchestra but from the music critic, orchestra manager, conductor, orchestral association trustee, college professor and musicians' union officer, as well as the rank and file non-symphonic professional musician.

The International Conference of Symphony and Opera Musicians is an independent, self-organized group composed of delegates from its member-orchestras who meet at least once a year for the purpose of promoting the welfare of, and making the livelihood more rewarding for, the orchestral performer.

There are at present nearly 30 member-orchestras in the ICSOM, including virtually every important orchestra in the United States and Canada. To qualify for membership, a symphony, opera or ballet orchestra must apply to the Secretary signifying that a majority of its members consent to the application and that they agree to abide by the By-Laws and official policy of the organization.

Having been in existence less than a decade, the ICSOM has already contributed significantly to the growth of the symphony orchestra and the betterment of its members. This has been accomplished not only through the exchange of information and experiences at its meetings but through the distribution of its official publication called *Senza Sordino* ("senza sordino" means "without mute" and is a well-known Italian musical term).

The ICSOM is governed during the time between its meetings by an Executive Committee consisting of all its elected officers. This committee and the organization's attorney, I. Philip Sipser of New York City, also carry out the directives of the ICSOM's delegates. Specialized services and counsel are also furnished to member-orchestras, relating to collective bargaining activities and various other projects, such as the recently begun conductor evaluation surveys.

Of special interest has been the annual publication in *Senza Sordino* of the ICSOM chart showing the current season's wages and working conditions for every major orchestra in the United States and Canada.

The Conference also maintains an Emergency Relief Fund from which a member-orchestra may borrow a limited sum of money in the event it is experiencing difficulty in concluding a collective bargaining agreement.

The ICSOM has recently applied for affiliation with the American Federation of Musicians, AFL-CIO, as an official union conference. Its By-Laws are currently in the process of being amended to conform to AF of M By-Laws. Union conference status may be officially granted in the very near future, perhaps when the AF of M's International Executive Board convenes for its mid-winter meeting.

Official union conference status would enable the ICSOM to better service its member-orchestras in the following ways:

1 — by assisting in actual collective bargaining at the request of the AF of M local having jurisdiction.

2 — by promoting and supporting public legislation, and

3 — by applying for grants, both public and private, to carry out specific projects relating to the symphony and opera musicians' profession.

The Conference came into being in 1960 because the symphony musician was dissatisfied and did not have an effective voice in the affairs that governed his livelihood, the compensation paid for his services, the conditions under which he worked, the lack of proper employment security, his lowly status in the economy and his comparative inability to bring about any significant change in his position.

The committees of some of the more successful orchestras had occasionally met when one of them was on tour. The exchange of information that occurred at those small meetings proved to be of inestimable value.

The American Federation of Musicians was prevailed upon to sponsor several such symposia, which enjoyed only a limited success. It was at this time that the ICSOM, which had been independently formed and maintained, began to come into prominence by convening its own meetings and publishing its own journal.

AF of M President Herman D. Kenin has been invited to attend each of the ICSOM's meetings or to send an International officer to represent the Federation. Thus far he has been too busy to attend personally but has generally sent a member of the union's International Executive Board to the meetings.

Relations between the ICSOM and the AF of M have not always been smooth. However, it now appears that the two organizations are heading toward a stabilized and formal relationship in which each has sought to accommodate the special interests of the other. This working relationship can only be beneficial to both organizations, enabling them to offer more and ever improving services to all symphony musicians.

URGENT NOTICE

Now that the member orchestras have ratified the by-law changes concerning the dues for ICSOM it is most vital that collections of the dues be made and forwarded immediately to Gino Raffaelli, Treasurer. Rates are now \$6.00 per musician for orchestras having a guaranteed annual salary not exceeding \$5,000; \$8.00 per musician for those having an annual wage more than \$5,000 but not exceeding \$10,000; and \$10.00 per musician for those member orchestras with an annual guaranteed wage over \$10,000 per year.

COMING IN FUTURE ISSUES

- ARBITRATION FOR MUSICIANS
 - MONTREAL CONTRACT
 - ST. LOUIS CONTRACT
 - REPORT FROM HONOLULU
 - MUSICAL OLYMPICS?
 - LETTER FROM AUSTRALIA
 - REPORT ON TALKS WITH KENIN, IEB by ICSOM OFFICERS
 - AFM - ICSOM STRIKE FUND
 - SYMPHONIES IN BULGARIA — Wages and Working Conditions
- MORE — ESPECIALLY IF YOU SEND IN MATERIAL!**

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