

Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME VIII

5

SEPTEMBER 1969 — No. 1

AFM Conference Status Gained

ICSOM HOLDS 9th ANNUAL MEETING

Meeting for the first time as an *official* AFM conference, the International Conference of Symphony and Opera Musicians, with delegates from virtually every major symphony, opera and ballet orchestra in the U.S. and Canada (representing over 3000 musicians) convened in Baltimore over the 1969 Labor Day weekend.

ICSOM was holding its 9th annual conference, but this was the first conference held under the newly-gained AFM conference status which was granted in January of 1969 after a strong statement urging recognition was presented by the President's Report Committee at the 1968 AFM convention.

Contract Disputes

The three day meeting covered many symphony problems:

The Metropolitan Opera Orchestra locked out by management's cancellation of the opening performances; Kansas City faced with a five-week lockout threat; an abortive merger attempt by the Rochester and Buffalo managements menacing existence of these orchestras, both lacking a contract for the coming season; the seasons of the New York City Center Ballet orchestra and the Washington National Symphony in jeopardy; Seattle and San Francisco negotiating contracts. ICSOM offered financial help, bargaining expertise, legal counsel, mediation services and moral support to these orchestras.

Sipser Progress Report

In making his report on the progress of the strike fund negotiations with the AFM, Phil Sipser, ICSOM attorney, made a detailed comparison of the ICSOM proposed strike fund and the answering AFM proposal. The delegates concluded that no progress had been made in this area. However, in the case of the San Antonio Orchestra there were positive signs; various appeals and suits were given strong hopes of successful outcomes.



Left photo: ICSOM Attorney Phil Sipser makes a point. (Julian Olsen photo)
Right photo: IEB member Fuentelalba listens attentively as Nancy Bodycomb, San Antonio delegate, tells meeting of local symphony problems.

Resolution Supports San Antonio Musicians

The delegates also passed a strong resolution supporting their colleagues in the San Antonio Symphony Orchestra, who are facing severe reprisals in their efforts to improve their working conditions. This resolution will be sent to that orchestra's Musical Director, the local union, and the American Federation of Musicians.

Regional Vice Chairmen Proposed

Delegates proposed restructuring the ICSOM Executive Board by increasing it from 5 to 9 members adding 4 2nd Vice Presidents to coordinate regionally grouped orchestras. Also proposed was revision of the By-Laws to make amendment easier.

The management-commissioned McKinsey report, which predicts financial crises, was recognized by the musicians as a belated call for the need to seek government subsidies.

While supporting the tax reform measures now before the Congress, the musicians question the wisdom of the House in removing incentives for supporting university, medical, and cultural institutions.

George Zazofsky Resigns

Delegates heard from George Zazofsky who resigned as Chairman of ICSOM after 9 years of strong leadership to join the University of Miami. George, a long-time member of the Boston Orchestra, was given a vote of appreciation by the delegates. He said that symphonies are a permanent part of our society and he took the managements of the orchestras to task for their perpetual cries of "crisis". He felt that symphonies must stress their permanence.

ICSOM Board Elections

Sam Denov, Chicago Symphony Orchestra, Vice-Chairman in the 1968-69 season, moved up to fill Zazofsky's un-expired term as Chairman. Ralph Mendelson, New York Philharmonic, was elected to fill the Vice-Chairman's term. Re-elected Editor of *Senza Sordino* was Dave Smiley. Elected as 2nd Vice-Chairmen, but not taking office until a by-law change is approved by a majority of the

(Continued on page 2)



A light moment at ICSOM's Baltimore Conference.

ICSOM BALTIMORE MEETING (Cont. from page 1)

ICSOM member-orchestras were (Western region) James Weaver, Seattle Symphony; (Mid-Western region) Henry Shaw, Cincinnati Symphony; (Southern region) Robert Danielson, San Antonio Symphony and (Eastern region) Larry Bocaner, Washington National Orchestra.

On hand to greet the delegates was Vic Fuentealba, President of the host local and official representative designated by AFM President Kenin. New AFM Symphony Office Assistant, Ted Dreher, was not present due to a mix-up in invitations. Union officials observing the conference included Phil Bovero, Treasurer of Local 6, San Francisco and Orrin Blackmer and James Whiteside from San Jose, California. The Baltimore local, 40-543, was host for a fabulous crab feast which the delegates agreed was truly memorable—and for which they voiced their appreciation.

From Down Under

AUSTRALIAN ORCHESTRAS MUST COOPERATE

There is a greater need than ever for a full exchange of ideas and information between Australian orchestras. For too long, the various Orchestral Committees have been working in isolation. We do not understand the problems of other orchestras as well as we would like—and our difficulties are not fully known in other states.

Newsletter No. 6 put forward the idea of A.C.S.O.M. — the Australasian Conference of Symphony and Opera Musicians, based on an existing organization in America. This may take some time to achieve, but why should there not be another conference of A.B.C. orchestral representatives like the one that was held in Melbourne in 1963? We again appeal to our colleagues in other states to write to us so that we may bring about a conference. Apathy is our great enemy. Momentous decisions are being made now. It is vital that the voice of A.B.C. Musicians from all over Australia should be heard clearly by the negotiators.

—from Sydney Symphony Newsletter No. 7

GOOF

The Editor wishes to offer his sincere apologies for neglecting to give credit to the Cincinnati Post and Times Star and Eleanor Bell. We hope that she and the Post will excuse us. The column has received much approval and comment from *Senza's* readers and we count Mrs. Bell as a real friend of musicians.

ON PARTICIPATION

From the book, The Teachers Strike, New York, 1968 by Martin Mayer. Harper & Row.

... In the real world, it is a very unusual (and probably under-employed) man who is more interested in process than in results. Clearly, the results are more likely to satisfy more people if those who control the process are responsive to the hopes and fears and needs of their clientele. But the work of translating these hopes and fears and needs into an operational language must be performed by leadership. The call for "participation" reflects nothing more and nothing less than a dissatisfaction with existing leadership.

TREASURER'S REPORT

By GINO RAFFAELLI

Our dues structure has enabled us to retain legal counsel for the past year. Although our general fund balance is \$4,000 less than a year ago, the dues outstanding for fiscal 1968 will account for the difference. Yet to pay for 1968 are Cleveland, Metropolitan Opera, New York Philharmonic, Montreal and Boston, which has made one-half payment.

The Current General Fund balance is \$3,968.89. Expenditures in 1969 amounted to \$20,271.37. \$13,000 for attorney, \$2,000 for *Senza*, \$1,000 for Secretary and *Senza* Editor honorarium, \$249.72 for CRCC. The remainder, \$4,021.65, was used to pay officer expenses for four meetings in New York, one in Cleveland, the annual conference and delegate expenses to those conferences. Also included

in this amount are the administrative expenses of the officers. A \$100 check was issued to the San Antonio Legal Defense Fund.

Next issue, *ERF* accounting.



Gino Raffaelli

REMINDER

Member orchestras — your 1969 dues are due December 31, 1969. Only prompt payment will enable us to function properly.

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LETTERS TO THE EDITOR

Con Sordino?

Dear David,

With our new respectability as an official conference of the AFM, it seems that ICSOM now plays the tune Con Sordino.

Certainly the April 1969 issue of our official publication cautiously muted any mention of the controversy between ICSOM orchestra representatives and Federation officers last March when new Federation-wide recording contracts were being negotiated.

Actually, our representatives strenuously objected to the Federation ploy not to allow, as in the past, a separate vote on the two kinds of recording contracts, symphonic and commercial. Instead, both negotiated contracts were tied up in the same bundle and were to be voted on by all recording musicians. In effect, the Federation officers were neatly disenfranchizing symphonic recording musicians, who are a tiny minority among all recording musicians. This is tantamount to allowing all citizens of the United States to vote on Ohio's governor.

Regardless of the merits of the recording contract terms, which the article detailed, this undemocratic maneuver by the Federation was the calamity that befell us in New York last March. Headlines which proclaim that "ICSOM Advises AFM" and then suppress the complete story are a disservice to Senza Sordino's sponsor-readers. In order to judge the value and advantages in continuing as a conference in the AFM, complete and unedited reporting is vital.

Except for this caveat to all of us, congratulation and thanks, David, for the high professional quality of each issue.

With best regards,

Warren Downs, Edward Ormond, Leonard Samuels,
Kurt Loebel, Abraham Skernick

—Cleveland Orchestra Committee Chairmen

GOVERNMENT SUBSIDIES NECESSARY

Excerpt from an address by Edward L. Steinger

State and local government have, relative to their resources, been more generous in support of the arts than the Federal government. But all levels of government can and must assume a greater share of responsibility for enriching the nation's cultural environment. I see nothing alarming in government subsidy of the arts, so long as it is balanced by vigorous support in our private sector. There can be no greater assurance of freedom for the individual artist than the existence of multiple sources of support of our cultural life. This is entirely consistent with the essentially pluralistic character of American society and helps to promote diversity as well as freedom, and expression for the controversial as well as for the orthodox.

Edward L. Steinger is the retired Chairman of the Board of Sinclair Oil Corporation, New York, and a member of the Business Committee for the Arts.

HOW SOME UNIONISTS COPE

NEWARK (N.J.), Sept. 8, 1969 — A majority of delegates to the State AFL-CIO Committee on Political Education convention endorsed Democratic gubernatorial candidate Robert B. Meyner after physically driving their leadership out of the meeting.

Vincent J. Murphy, 76, president of the 500,000-member state AFL-CIO, was driven from the convention hall after he ruled that a motion for labor to remain neutral had carried by voice vote.

Chair Overturned

Maurice Veneri, president of the state Industrial Union, and a COPE vice president, charged on to the speaker's platform with fists flying along with other irate delegates as a majority of the 15,000 delegates booed Murphy's decision.

Several women delegates struck with umbrellas at those trying to protect Murphy. The drapery on the speaker's table was ripped in the melee.

Murphy, surrounded by more than a dozen labor leaders, left the hall and Veneri continued the session.

EDITOR'S DESK . . .

During the Baltimore ICSOM meeting a committee to study *Senza* was formed. Irv Segall, Philadelphia Orchestra and Henry Shaw, Cincinnati Orchestra, and I met and discussed changes in the method of collection of material, added pressure to urge more orchestras to contribute material, more letters to the editor and more frequent issues of *Senza*. Also recommended were changing the format to 4 pages (except for the Chart issue). It was felt that the musicians who contribute to the news should be named. Articles should be shorter, more pithy. The proposed 2nd Vice-Chairman plan seems to be a perfect method for encouraging such changes. I urged that the primary responsibility of these officers should be the gathering, digesting and forwarding of material for *Senza*. In this issue they are called "Area Representatives" to make it clear that they will not take office until the ratification of the by-law changes is accomplished.



Dave Smiley

Constructive Comment—Permanence vs. Crisis

There were a lot of constructive comments during the ICSOM conference in Baltimore and George Zazofsky made a telling point in his farewell speech. He said that a donor asked to give money and support to a cultural organization wants to help something that has permanence. The constant cries of "crisis" and threats that the institution will be destroyed if help is not immediately forthcoming don't give any feeling of permanence, even to groups which are well over a half-century old. San Francisco headlines it's good fiscal news.

The aura of permanence surrounding a university or college makes their fund raising easier. Orchestras in many communities are senior to some of the colleges, they may earn just as much from admissions as the colleges do from tuitions. They should strive to encourage this feeling of permanence.

Musician's Influence

The musicians in ICSOM orchestras have a tremendous influence and prestige in their communities, and through proper organization can also have a meaningful voice in the policies of the Federal and State governments. A musician's opinion can carry weight with a student or a student's parent or a concert-goer. This weight, multiplied by the many contacts that each musician has, multiplied again by the contacts these people have, and multiplied by the more than 3,000 musicians in ICSOM is an enormous potential force.

The idea of generous government subsidies for performing musicians if subscribed to and actively sought by this number of people would soon lead to such subsidies. There are lots of sayings about the power of ideas, but usually the idea needs a good push and plenty of exposure . . . Keep in touch!

NANCY HANKS NEW ARTS COUNCIL CHAIRMAN

Nancy Hanks, an expert in arts and museum work, and compiler of the Rockefeller Panel Report, *The Performing Arts — Problems and Prospects*, has been appointed as Chairman of the National Council of the Arts. President Nixon announced her appointment to the \$40,000-a-year post six months after the expiration of the term of Roger Stevens.

Miss Hanks is now president of the Associated Councils of the Arts and is a member of the Council of the American Association of Museums and a trustee of the Museum of Primitive Arts in New York City.

ICSOM WELCOMES AFM WORKSHOP Suggests Subjects, Panelists

September 12, 1969

Mr. Herman D. Kenin, President
American Federation of Musicians
641 Lexington Avenue
New York, N.Y. 10022

Dear Sir:

Victor Fuentealba told the ICSOM conference of your plans to hold a symphony and opera meeting in October. This news was received with great pleasure by the delegates. We have always felt that such meetings have great potential for improving not only the effectiveness and understanding of the orchestra player delegates and their local union negotiating officers, but also for demonstrating the many ways in which the AFofM and the orchestra players can cooperate in promoting the programs that are so important to all of us.

In the course of our discussions, many suggestions were made concerning the ways in which the forthcoming meeting could be made most meaningful for all of the parties involved. Actually, our main proposal is based on an endorsement made by you at an AFM/ICSOM meeting on November 30, 1967, i.e., to have a seminar/workshop on contracts and negotiations.

Experts in the fields of labor contract negotiation, pension plans and public relations could contribute a vast amount of information to us through the vehicle of panel discussions and subsequent question and answer sessions.

For the panel on contract negotiation techniques, we would suggest such experts as AFM counsel Henry Kaiser, ICSOM counsel Philip Sipser and St. Louis Local and Orchestra counsel Harold Gruenberg. These three men could do a fine job of increasing the knowledge and sharpening the skills of all of us in this area.

For the panel on pension plans, we immediately think of pension experts Paley, Morrisey and Tabor, the consultants for the New York Philharmonic and several other orchestras. They are all very experienced and articulate, and their presence and expertise could be invaluable.

Public relations is an unfamiliar area for most of us and the discussions of a panel of experts could add much to our abilities to serve our orchestras better. Mr. Tom Glennon has been recommended to us as being an expert New York public relations man.

In addition to the three panels already mentioned, we think that the discussions of a panel consisting of representatives from the National Foundation on the Arts and Humanities, the Ford and Rockefeller Foundations, the Twentieth Century Fund, and Messrs. M. Moscow and Leon Lunden would not only be stimulating and informative, but could provide, together with the other panels, the material for a series of serious, expert and provocative articles for the *International Musician*.

We hope that the local officers attending will be members of symphony negotiating teams and that the choice of the player delegates will be left to the individual orchestras. In addition, the attendance of the Chairman and Secretary of ICSOM and the Editor of *Senza Sordino* would be helpful.

ICSOM would be happy to assist the Federation in setting up such a workshop/seminar and we look forward to hearing your thoughts on this matter.

Sincerely,

ROBERT MAISEL, *Secretary*

WASHINGTON REVIEW

Appointments

Entering the seventh month of office, President Nixon has appointed Leonard Garment as consultant for Human and Civil Rights, Volunteer programs and the Arts. His assistant for the arts is Miss Carol Harford. She will assist in keeping channels open between the artists, patrons and government agencies. Address is care of the White House.

Appropriations

The National Foundation for Arts and Humanities has been recommended for \$16 million for 1970 after a House vote on July 22. Do you know how your representative voted? Twenty-four Congressmen who opposed the Arts-Humanities Foundation in Congress in 1968 were defeated in re-election bids.

Lobbying — Tax Reform

The American Symphony Orchestra League sent representatives before the House Ways and Means Committee to try to keep incentives in giving to Symphonies. It may become necessary for a deluge of letters to come from ICSOM orchestra members to Congress to insure favorable legislation.

More Music Money

The National Music Council annual meeting in Washington unanimously called on President Nixon to restore full funds in the Educational Act's Title III program. Music programs got a large share of State monies for 1969 — but suffer at the Federal level.

An emergency committee for educational programs is conducting a massive write-in, and results will be known in October.

BY-LAW AMENDMENTS

These By-Law Amendments should be considered by the member orchestras and the tabulated vote returned to ICSOM Secretary Bob Maisel on or before November 2, 1969.

Proposed enlargement of the ICSOM Executive Board and Creation of Regional 2nd Vice-Chairmen.

Article IV, Sec. 1. (Officers) add, after Chairman: 1st Vice-Chairman, four (4) 2nd Vice-Chairmen.

Sec. 3 (c) add, after 1964: The offices of four 2nd Vice-Chairmen shall be for a 2-year period commencing with 1969. 2nd Vice-Chairmen shall each be selected from among member orchestras of the respective ICSOM designated regions.

Article V, (Duties of Officers) Sec. 2. add: 1st before Vice Chairman. add: The 1st Vice-Chairman shall coordinate the activities of the 2nd Vice-Chairman in the performance of their duties as coordinators. The 1st Vice-Chairman shall supervise the functions and performance of the Rapid Communication Center. The 2nd Vice-Chairman shall be responsible for coordinating the activities of the orchestras in his region in relation to the ICSOM Executive Board.

Proposed Revision of By-Law Amendment Procedure — allows delegates to amend By-Laws except Purpose, Funds, and Amendments sections.

Amend Article X to read:

Sec. 1. No Amendment shall be entertained which is not consistent with Article II of these By-Laws.

Sec. 2. Amendments to Art. II, VIII and X may be submitted at any regular or special meeting. Upon approval by a majority of voting delegates, and within 20 days thereafter, the Amendment shall be referred to the member-orchestras for ratification. Within 60 days following the final day of meeting, the member-orchestras shall cast their ballots by registered mail addressed to the Secretary. Two-thirds majority affirmation of the member orchestras shall constitute adoption.

Sec. 3. Amendments to the By-Laws other than article II, VIII and X, may be adopted by a two-thirds affirmative vote of the voting delegates present at any regular or special meeting of the conference.

NEWS NOTES . . .

Los Angeles Philharmonic member, Roy Tanabe, violinist, expected to see "about 25,000" relatives during the orchestra's Japan tour in September 1969. Tze-Koong Wang, also a Los Angeles Orchestra violinist, memorized the line, "Watakushi wa shina jin desu" which means "I am Chinese." T.K. memorized another line, "I don't speak any Japanese."

New members of the Minnesota Orchestra include cellists Cynthia Eddy Britt and Harry Shultz; Robert Chickering, co-principal bass; Sid Zeitlin, from the Seattle Symphony, principal flute; violinists James Riccardo and Ruben Gonzales, who joins as 2nd Assistant concertmaster; and violist Leslie Kocsis.

Finishing out their probation and gaining tenure in the San Francisco Symphony were Gary Gray, 2nd Flute and Gail Denny, violin. Both had been in the Oakland Symphony, just across the bay. Tenure was also given to bassist Tom La Russo, formerly with the Cleveland Orchestra. John Wittenberg, violinist, who has successfully moved up three times in competitive behind-the-screen auditions and now sits on the 1st Violin fifth stand also gained tenure. Clarinetist Robert McGinnis gave up his position to return to New York. Phil Fath will remain as Solo clarinetist.