

Senza Sordino

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Sam Denov, new ICSOM Chairman, in action at the Baltimore meeting.

L. to R. Dave Smiley, Editor, Senza; Gino Raffaelli, Treasurer; Bob Maisel, Secretary; Denov and Phil Sipser, ICSOM Attorney. — Julian Olsen photo

THE CHAIRMAN'S MESSAGE

This is my first opportunity as Chairman to greet those of you whose orchestras comprise the membership of the International Conference of Symphony and Opera Musicians.

It is a great privilege as well as a weighty responsibility to assume the leadership of our organization. Since I have been involved in its activities from the time of its conception, I am well aware of the lofty aspirations and goals you have set for this unique conference.

The recent meeting in Baltimore, at which I presided for the first time, was a very fruitful one. While there was a variety of opinions expressed on many subjects, your delegates worked together in a very constructive manner to reach very nearly unanimous agreement upon all the decisions that were made. I thank them all for the magnificent cooperation given me.

Actions were taken to enlarge membership participation in the governing body of the conference. This change in the composition of the Executive Committee will also enable us to operate more efficiently as an organization. Responsibilities will be divided and delegated in a manner that will substantially overcome our lack of staff and adequate financing.

Almost all the work done within our organization has been done thus far as a "labor of love" and we hope it will continue in that way as long as it reasonably can.

George Zazofsky, whose retirement as Chairman was necessitated by his resignation from the Boston Symphony Orchestra, has accepted a professorship at the University of Miami. We all wish him the very best in his new post. His presence will be sorely missed.

As your new Chairman, I need and ask all of you for your help, your counsel, your support and your good will. For my part, I pledge to do everything I can to merit your continued trust and confidence.

Fraternally,
SAM DENOV

ORCHESTRAS IN NEGOTIATIONS

(Press date October 20, 1969)

Metropolitan Opera

Orchestra members voted 66 to 2 to reject an offer they regarded as "phony". Offered a pro-rata \$20,000 a year guarantee if 49 weeks of service were used, and with a declining guarantee for less weeks, the orchestra's attorney, Herman Gray, characterized their rejection as "a strong emotional reaction." As Damon Stetson, N.Y. Times writer, put it "five months of on-and-off negotiations have been characterized by . . . management's school-masterlike attitude that has seemed intent on teaching its employees a lesson." Cited as examples of this are management's refusal to give the musicians their vacation pay in July, as in the past, and the management's appeal of a stated ruling granting the Met's employees unemployment insurance. The appeal temporarily blocked those payments.

Kansas City

Philip Sipser was retained by the players to try for a settlement of the outstanding differences. Letters and telegrams of support to the musicians were received from all over the United States and Canada from their colleagues. Management has cancelled 5 weeks, threatens reduction of players from 90 to 50 next year and 5 more weeks cancelled if the players don't accept the latest offer.

National Symphony Postpones Opener

National Symphony musicians, who had already considered themselves locked out, got the news in a more official way when the opening concert was cancelled on October 15. The Union and musicians are insisting upon a written contract prior to starting because the wording in the recently-expired 3 year contract did not accurately reflect the substance of what they believed they had ratified. The association's chief negotiator, Milton Denbo, criticized the musician's demands "that would cost the Association over \$1 million." "Negotiating with them," he said, "is like negotiating with Hanoi."

Rochester Philharmonic in Fifth Week of Lockout

Mediation furnished by the State of New York failed to resolve the conflict between the Members of the Rochester Philharmonic and the Civic Music Association, as the lockout of the orchestra goes on. Union and Association were still far apart; the players having reduced their demand to a yearly salary of \$9,250. The Association is presently offering \$8,100. Mike Leiter, *Senza Sordino* correspondent, stated that the Association's rise to \$8,100 represented merely a division of the salaries of 7 orchestra members who have resigned and who would not be replaced.

A "Save the Orchestra" Committee has been formed by interested Rochesterians in the hope of moderating the CMA's "tough" policy. Their failure to elect any members to the CMA board in a recent election was laid by them to their inability to obtain a mailing list of Association members. Litigation is being considered. Meanwhile the SOC is attempting to promote work opportunities for the Orchestra members.

The issue of a merger with the Buffalo Philharmonic now seems to be dead; Orchestra members now feel that it was probably nothing more than a management ploy. The Orchestra musicians are still united behind their negotiators — even though it seems more and more unlikely that there will be a 1969-70 Season!

(Continued on page 2)

New York City Ballet Plays Joffrey

ICSOM Attorney Phil Sipser was able to negotiate a settlement for the 6-week Joffrey Ballet season. A 12½% increase to \$272 per week indicates to the New York City Ballet Orchestra that the actual contract — now four weeks away — should be even better.

Buffalo Orchestra Starts Season

The Buffalo Philharmonic has started its season while negotiations continue.

San Francisco Receives First Written Offer

The San Francisco Symphony, whose season starts around December 1st, has received its first written offer from management. James Matheson, committee chairman, said, after reading through the 31 page legal sized typewritten document "There's a long way to go yet."

Los Angeles Continues Negotiations

Continuing negotiations which started on April 28, 1969, the Los Angeles Philharmonic is finishing out 2 weeks of concerts for school children. An orchestra vote approved the playing of the children's concerts after the orchestra's contract had expired on September 30. The first concert of the winter subscription series is scheduled for October 30.

SEATTLE SETTLES

Orchestra members voted Sept. 19 to accept contract proposal. The vote was 63 to 6. The contract is for two seasons. Wages to be \$190.00 and across the board increase of \$10.00 the 2nd year. Vacancies to be filled by audition procedure similar to San Francisco. Symphony to contribute \$80.00 per musician under full contract toward major medical plan selected by orchestra. Tenured players to receive one year's notice with review by Dismissal Committee, with authority to reverse Symphony decision. Season's guaranteed wages; Last year's \$5,600.00, First year of new contract \$6,080.00, 2nd year \$6,500.00.

PORTLAND REACHES AGREEMENT

Portland has an agreement after long negotiations. Committee members of Seattle gave what assistance they could. Still on a per service basis. Last contract provided for \$17.50 per service. New contract provides for \$23.00 per service. Orchestra committee hopes to have orchestra approve assessment of members for ICSOM membership after season starts.

TREASURER'S REPORT

By GINO RAFFAELLI

(Continued from previous issue)

Our checking balance in the ERF is \$6,349.71. The 1968 contributors are Houston, \$180; Dallas, \$194; Rochester, \$159; Honolulu, \$78; Buffalo, \$258; Seattle, \$216; Minnesota, \$279; Indianapolis, \$255; Kansas City, \$261; Denver, \$249; St. Louis, \$81 and Washington, \$500. The ERF savings account balance is \$2,532.48. In the past year strike fund monies have been sent to St. Louis, \$4,000 (\$2,975 outstanding); Cincinnati, \$2,000 (\$200 outstanding); Baltimore, \$2,000 (\$500 outstanding) and Detroit, \$1000 (\$200 outstanding).

A REMINDER

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

PERSONNEL MANAGERS MEET

A conference in Cincinnati of orchestra personnel managers took place in September. Managers came from Minneapolis, St. Louis, Denver, Houston, San Antonio, Atlanta, Dallas, Indianapolis, Baltimore as well as Cincinnati. It was explained that this get-together was not a "convention" but merely a series of informal meetings for the exchange of information and suggestions for bettering conditions in national orchestras.

The visitors talked about everything from pensions, retirement, returning GI orchestra members, how to handle temperamental people, guest conductors, latecomers and a host of other problems they deal with in the course of their non-performing duties.

AFM Appoints Symphony Ass't.

The AFM announced in May the appointment of Ted Dreher as Assistant to President Kenin. He had been president of Local 34, Kansas City, Missouri, a post he held since 1952. He is an arranger and orchestrator, composer and labor official. He has been a delegate to AFM Conventions for twenty years and has been chairman of the Law Committee since 1964. He was past President of the K.C. Central Labor Council in 1960 and President of COPE for K.C., past president of Kansas Conference of Musicians and a member of the Missouri Labor Press Association. One of his assignments will be the AFM Symphony Department.

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PITTSBURGH PROPOSES STOP TO FOREIGN ORCHESTRA RESIDENCE IN U.S.

The following resolution was adopted June 3, 1969 by the members of the Pittsburgh Symphony Orchestra.

WHEREAS for the past several years the London Symphony has been the orchestra in residence at the Daytona, Florida Festival, having underbid the Pittsburgh; and WHEREAS the Zagreb Symphony will be the orchestra in residence this summer at Temple University, a state-related university in the Commonwealth of Pennsylvania, at a time when the musicians of the Pittsburgh Symphony orchestra are trying desperately to win a lengthening of seasonal employment; and WHEREAS the membership of the Pittsburgh Symphony Orchestra does not object to tours of the United States by foreign symphony orchestras, but does strongly object to seasonal employment of foreign Musical organizations; There be it

RESOLVED, That the International Executive Board of the American Federation of Musicians shall be requested to make strong protestations to the Departments of Labor, H.E.W. and Commerce and to any other federal or state agencies concerned, requesting appropriate action to prevent continuance of such employment practices; and be it

RESOLVED further, That this subject be brought up at the forthcoming ICSOM (International Conference of Symphony & Opera Musicians) convention and that vigorous action be taken by ICSOM to protect the prerogatives of American labor, regardless of the vague possibilities of ICSOM affiliation by a few foreign orchestras.

Pittsburgh Symphony Orchestra Committee
Raymond E. Marsh, *Secretary*

PEDAL-OPERATED METRONOME

A former member of the Boston Symphony Orchestra and long-time ICSOM Chairman was granted a patent this week for a metronome whose tempo can be changed by pressure on a pedal.

George A. Zazofsky, a violinist, retired from the orchestra last year and is now professor of music at the University of Miami. He received Patent 3,467,959.

The patent points out that a conventional metronome, if the tempo changes during a selection, the musician must stop playing and readjust it.

With the invention, he need only use his foot — for instance to play a burst of short notes in precise tempo.

Professor Zazofsky is reported to be seeking to interest a manufacturer. — *N.Y. Times*

NO BONES ABOUT IT

What's worse than having skeletons in your closet? It's having them in your concert hall. Cincinnati's Music Hall has them in its basement and they have been making an unwelcome appearance since 1876. Just several weeks ago workmen found a skull and "other bones" while digging in the auditorium — the hall is undergoing a major renovation. The first record of skeletons being found at the hall dates back to 1876. They were found during a reconstruction project and reburied in a local cemetery. In 1927 several more skeletons were uncovered in an elevator shaft, where they were covered up and left.

Police discount a tongue in cheek report that they are the remains of less than satisfactory musicians or conductors. They are more inclined to believe that Music Hall was constructed on an old cemetery.

UNION ORGANIZATION IN BULGARIA

Excerpted from the Sydney Symphony Newsletter No. 3. Interview with Konstantin Iliev, Conductor of Sofia Philharmonic and Union Vice-President.

2 Unions, 1 For Casuals, 1 For Professionals

There are two Musicians' Unions: one for full-time professionals and the other for partly qualified or casual musicians. The main Union is, of course, the one that caters for professionals and it is this union that we will now describe.

Like most Unions there is a President, two Vice-Presidents and a committee, which acts as the executive; but this body deals only with major problems that cannot be solved lower down in the organization. Below this executive are four other committees, each with a President and Vice-Presidents, and these are the executives of the five sections into which the union is divided. The sections are: (1) Symphony; (2) Opera; (3) Performing Concert Artists; (4) Folk Music; and (5) Light Music (which includes professional jazz players). Below the Orchestral sections are Orchestral Committees.

The different sections hold meetings twice a month and the Main Executive meets once a month. In the Orchestral Committees, and in the fortnightly meetings of the sections, every possible type of problem, practical and artistic, is discussed freely and openly. Players may criticize without fear of victimization and everyone understands that he has a duty to speak and make suggestions. Once a year representatives of all orchestras meet in Sofia and discuss common problems. Day to day questions are referred to the Orchestral Committees, problems can be passed on to the Orchestral Section of the Union and from there they may be referred to the Orchestral Committees and the conductor never has to deal with them. From the Orchestral Committees, problems can be passed on to the Orchestral Section of the Union and from there they may be referred to the Main Union Executive. If necessary, the President of the Union has access to the Minister of Culture or even to the Prime Minister.

Power To Make Programs

Every aspect of musical life is dealt with by the Union, which has wide powers of decision: for example, over such matters as programming and the choice of new compositions. With Union encouragement and financial assistance, groups of musicians frequently hold conferences to discuss their artistic problems.

Union officials are all highly qualified professional musicians so that the interests of the members are in the hands of competent people, all of whom are elected in competitive ballots. In the last elections, for instance, there were fifteen candidates for the three top Union positions. The population of Bulgaria is only eight million, yet the Union has 8000 members: as full-time professionals.

The musical life of Bulgaria is largely in the hands of the musicians themselves and every aspect of music—administrative, artistic and industrial — is dealt with through the Union, whose officers are among the finest practicing musicians in the country.

Bulgaria puts most English-speaking countries to shame with the richness of its music. There are seven symphony orchestras, five opera houses and many light orchestras. There are three conservatoriums and five schools of music and every effort is made to discover musical talent in the young. Talented young musicians are given a completely free musical education. In the capital city of Sofia, (population 1,900,000) there are two symphony orchestras, three permanent radio orchestras—(large, medium and small)—a permanent light orchestra of 58 players and two 80-piece orchestras for the Sofia Opera House. The Opera also employs 84 singers and a choir of 130: all full-time performers. Thus the Sofia Opera has more than 360 full-time musical performers on its payroll.

Next Issue — Bulgaria's Work Conditions

*The Cleveland Story, or***SOME THINGS TAKE FOREVER (Cont. from page 1)**

The Cleveland Orchestra was founded in 1919 and until the middle 1960's it was the accepted practice for Local 4 and Management to negotiate the contract and present it on a "take it or leave it" basis. Sometimes the Orchestra Committees were permitted to participate in negotiations. There was no ratification. The musician had no vote. Attempts during the 50's and early 60's to introduce symphony ratification at regular union meetings suffered defeat (the symphony musicians represented less than 3% of the total membership). Lee Repp, the presiding officer, had ruled them out of order on some occasions. Appeals to the International were returned with the explanation that the local has autonomy.

1st Law Suit

In March 1961 suit was filed in Federal Court against Local 4. The District Court held in April 1961 that the Landrum-Griffin law would not allow the musicians to gain ratification through the courts. In April 1962 the Sixth Circuit Court of Appeals upheld the lower court. On September 15, 1961 Local 4's executive board preferred charges against 16 musicians, all of whom had served on orchestra committees, accusing them of interfering with the function of the Union, promoting disunity, attempting to upset the contractual relations between Union and Management, etc.

2nd Law Suit

A counter suit was immediately filed in Federal Court. Eventually the law suits and charges were dropped and an agreement for a strike vote was reached. It took 60% of the eligible voting membership to declare the strike and 60% to rescind a strike vote. This gave the musicians some voice in their affairs.

3rd Law Suit (1967)

The inadequacies of this procedure, at least in part, helped to bring on the 1967 suit. The unwillingness of the Union to allow the orchestra's counsel to participate in the negotiations lead the committee to refuse to attend negotiations. On May 18, 1967 the first contract offer submitted was rejected 78-18. This meant that technically, under the union by-law Article XII #26, a strike would be in effect at the expiration of the contract in September. It also meant that a vote of 60% of the membership would be necessary to rescind the strike vote and accept a new offer. Before a second offer was presented the orchestra became divided on the question of committee participation in the on-going negotiations. On September 14, 1967 a contract negotiated without the committee was submitted. The Union's executive board ruled to change the by-law to make a simple majority necessary to rescind a strike vote. The orchestra and the union members at large found out about this on September 17 at the union headquarters on the day of voting. 50 voted to accept and 42 to reject. The union and management signed one hour after the vote was announced.

On October 6, 1967, 62 orchestra members filed suit in Common Pleas Court challenging the validity of the contract and asking to void the agreement, to nullify the Union's by-law alteration of the 60% to rescind a strike vote and to set aside the vote. Eventually the number of litigants was reduced to 47.

Settlement Out of Court

During the past season lawyers representing the Union, Management and the players agreed: 1) The union will ask the committee to participate in future negotiations. If the committee does not participate, the Union will do so by itself. 2) Any future agreement reached by negotiations with committee participation will be presented to the committee before submission to the orchestra. 3) Article XII, #26 of the Union's by-laws will read:

"When negotiations for a symphony contract are concluded, the new terms shall be reported to the orchestra membership for ac-

ceptance or rejection by secret ballot vote to be conducted by the Union not less than 7 days after the terms have been reported. The 7 day period may be waived by a majority of the Orchestra membership eligible to vote.

Whether the previous contract has expired or not, if a majority of the eligible voting members, excluding conductors, votes to accept the new terms, the Union is authorized to execute the new contract.

If a majority of the eligible voting members votes to reject a contract, the Union shall institute procedures to renegotiate or support strike action. Only those orchestra members who have worked under the expiring or expired contract and who have neither resigned nor been dismissed, shall be eligible to vote. Four orchestra members shall be elected by the orchestra to count the ballots.

The voting procedure established in this by-law for acceptance or rejection of new contract terms shall not be altered or amended without prior approval of a 2/3 majority of the orchestra members eligible to vote."

With the acceptance of this by-law on July 7, 1969 the lawsuit was dismissed by mutual agreement of all parties concerned. Although the word ratification still does not appear in print, the equivalent thereof has been achieved after years of bitter struggle.

CANADA CASH

The Canadian government's Council for the Arts makes monetary awards in many areas in the arts. Besides grants to individual artists and musicians, Symphonies received \$2.15 million and Opera \$550,000.

NEWS NOTES . . .

One of the most interesting personnel stories of this season comes out of Pittsburgh. Vsevolod Lezhnev takes his place as assistant principal cellist of the Pittsburgh Symphony Orchestra. This is the post which until recently he held with the Moscow State Symphony Orchestra. What makes the situation interesting is the fact that Vsevolod jumped to freedom in New York at the tail end of a nearly three month Moscow State tour of Mexico, Canada and the U.S.

His action got limited press throughout the world because Vsevolod preferred it that way. At the time of his defection he refused to be interviewed by newspaper and TV journalists, and turned down lucrative magazine offers for his story. He said, "I didn't want to be known as a cellist who defected from Russia. I want only to be known as a cellist. Music is my life."

The Cleveland Orchestra has added string players for the 1969-70 season: John Carbone, bassist, Michael Haber, cellist and Lucien Joel, violist.

Lea Foli, violinist, has moved up to concertmaster of the Minnesota Orchestra. This promotion is a musical rarity, as orchestras have tended to import concertmasters. Foli, aware of the unusualness of the promotion, admitted in an interview that when he was offered the position one of his first reactions was that it would be "a tough situation, among so many exceptional musicians, and after only three seasons with the orchestra, to step in as concertmaster without hurting others in some way." He is hopeful that the example of promotion from within the orchestra will be good for long-term morale, that musicians will feel less that their way up is blocked and that they must go elsewhere to get ahead.



Lea Foli

Toronto Symphony has added 2 new violinists to its total of 94 players. They are Albert Pratz and Eugene Kowolski.