

# Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

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## ICSOM CHART—in This Issue

### THE CHAIRMAN'S MESSAGE

#### AFM Strike Fund

We may soon witness the birth of the American Federation of Musicians Symphony & Opera Strike Fund. Agreement was reached at the April meeting of the International Executive Board on a resolution which will be recommended to the forthcoming convention of the AFM to be held in June at Houston, Texas.

I would like to be able to say that the creation of this fund, if approved by the convention, fulfills a long sought goal of the ICSOM. However, the fund approved by the IEB, while it was created in good faith, falls far short of the package we had proposed.



Sam Denov

Federation officers told us that politically, our proposals would not stand a chance of being approved by the convention. If that is true, it is a sad commentary on the value the AFM convention places on the needs and desires of symphony and opera musicians.

This new fund can be made to work in our behalf, although we believe it contains potentially dangerous provisions. Your Secretary, Bob Maisel, and I have been named to serve on the fund's initial Board of

Trustees along with President Kenin, Secretary-Treasurer Ballard and AFM Symphony Department head, Ted Dreher.

I believe an invitation to appear at the convention to explain our views would be valuable. Thus far, it has not been forthcoming. Delegates to the ICSOM meeting in Chicago on Sept. 1, 2 & 3 will hear a full report.

#### Meetings

Your Chairman was recently invited to Washington, D.C. to meet with Miss Nancy Hanks, Chairman of the National Endowment for the Arts, and her staff. Larry Bocaner, Eastern regional Vice-Chairman of ICSOM and a member of the Washington National Symphony also participated.

It was a very fruitful meeting and many interesting ideas were exchanged. We are grateful to Miss Hanks and her staff for a most stimulating meeting and the opportunity to open up new channels of communication. Hopefully, similar channels will soon be opened for us to the Ad Hoc Committee of Presidents of Symphony Orchestras. It is this committee which is appealing to the federal government for massive assistance through the National Endowment for the Arts.

These new lines of communications will benefit all of us.

Faternally,  
Sam Denov

### CHICAGO SITE FOR 1970 ICSOM MEETING

The 1970 meeting of the International Conference of Symphony & Opera Musicians will take place in Chicago, Illinois on Sept. 1, 2, & 3, at the Ascot House, 11th & Michigan, in the Cavalier Room. Registration of Delegates will begin at 10:00 a.m. with the first business session scheduled for 1:00 p.m. on Sept. 1, 1970. Hosts for this conference are the members of the Chicago Symphony Orchestra and AFM Local 10-208.

Each member-orchestra is reminded that it may send up to 2 delegates to this meeting but that it has but one vote. Delegates must be elected by secret ballot and no supervisory personnel may serve as a delegate.

Delegates are asked to arrive with a copy of the 1970 chart filled out for the season 1970-71 and with the name, address, zip code and telephone number of the ICSOM contact for their orchestra. Items for the agenda should be mailed to the ICSOM secretary.

#### Many Unions Provide Expenses

Now that the ICSOM is an *official* conference of the AFM many of the locals around the country, in accord with local by-laws, pay for the expenses and travel of the delegates.



Phil Sipser, ICSOM's attorney in the heat of battle during the Kansas City 11-week lockout.

### CAMBODIAN CRISIS SPURS MUSICIAN'S PEACE EFFORTS

Reports from around the nation show much activity on the part of symphony musicians working for peace. San Francisco Symphony musicians are circulating a statement to the public before and after concerts (the musicians in concert dress). The statement calls for an end to the war in Southeast Asia and asks that the person receiving it add his name to the musicians and send it on to a political figure.

Rochester Orchestra musicians are helping to collect 2 million signatures along with a donation of at least 50c with each signature, thereby raising \$1 million for peace activities. Other areas have sponsored chamber music peace concerts and are leafleting the public.

# ISCOM ORCHESTRA CHART

Season of  
1969-70

## SEASONAL LENGTH, WAGES

## FRINGE BENEFITS

ISCOM ORCHESTRA CHART Season of 1969-70	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	SICKNESS PAY	UNEMPLOYMENT COMPENSATION	NUMBER OF DAYS PAID VACATION
BALTIMORE	38	38	200			7600				71	210	7,980	3	89	AB	X <sup>A</sup>	X <sup>A</sup>	X	X	7
BOSTON	52	31	270	17	270	15,000 <sup>Z</sup>		X		71	278 <sup>SS</sup>	15,500 <sup>Z</sup>	3		AB	X	X	X		42
BUFFALO																				
CHICAGO	52	30	245	8	245	12740		X	8	70	245	12740	5	105	S	X	X	X		35
CINCINNATI	50		200		200	10000				71	210	10920	3	93	AB			X		21
CLEVELAND	52	38	255	14	255	13260		X	7	70	255	13260	3	105			X	X		28
DALLAS																				
DENVER	33	33	170			5610				71	185	6290	2	86	AB	K	K	X		7
DETROIT	46	33	215	13	215	9890		X	9	72	235	11515				X	X		X	14
HONOLULU																				
HOUSTON	41	35	200	6	200	8200		X	6	71	210	9030	3	89	AB	X	X	X		7
INDIANAPOLIS	35	35	165 <sup>O</sup>			5775				71	175	6300	5	79	AB	X	X	X		7
KANSAS CITY	20 <sup>AK</sup>	20 <sup>AK</sup>	185 <sup>A</sup>			3700 <sup>AK</sup>				71	200	7200	2	83	AB	X	X	X		14
LOS ANGELES	47	33	250	10	250	11950		X	2	72	275	13475	3	104	S	X	X	X	X	28
MILWAUKEE	42	36	160	6	160	6720		X		70			2	80	AB	X	X			7
MINNESOTA	45	36	205 <sup>S</sup>	9	205 <sup>S</sup>	9225		X	9	70	205 <sup>S</sup>	9225	5	70	AB			X	X	14
MONTREAL																				
NATIONAL	40	30	220	10	220	8800		X	10	72	255	12750	3	92	AB	X	X	X	X	21
NEW ORLEANS																				
NEW YORK	52	34	270	12	270	14040 <sup>Z</sup>		X	6	70	270	14040 <sup>Z</sup>	3	106	AB	X	X	X	X	42
PHILADELPHIA	52		270			14840 <sup>Z</sup>				72	290	15080 <sup>Z</sup>	3	106	AB	X	X	X	X	49
PITTSBURGH	47	38	225	6	225	10575		X	6	72	255	12495	3	95	AB	X	X	X	X	21
ROCHESTER	36	36	210 <sup>GH</sup>			7560 <sup>HI</sup>				71	225	8100	2	48	AB			X	X	7
ST. LOUIS	47	38	200	9	200	9400		X		71	205	10045	3	92	AB	X	X	X	X	7
SAN ANTONIO	32	32	150			4800				71	160	5120	3	83	S					
SAN FRANCISCO	38 <sup>PI</sup>	24	240	6	240	10080		X	4	71	250	10500	3	97	AB	X	X	X	X	21
SEATTLE	32	32	190 <sup>NI</sup>			6080 <sup>PI</sup>				71	200	6400 <sup>PI</sup>	2	85	AB	X	X	X		7
TORONTO	42	42	180			7560				70	180	7560	3	94	AB			X		14
VANCOUVER																				
CHICAGO LYRIC OPERA	14	14	260			3724				70	260	3724	3	67	S	X		X		3
MET OPERA	48	42	300	3	300	—		X		72	325		3	90	AB	K	X	X	X	28
NY CITY BALLET	37	33	272 <sup>25</sup>	4	314	11500		X						55			X	X	X	WI.
NY CITY OPERA	33	21	250			8268				70	250	8268	2	56	S	X	X	X	X	9
SAN FRANCISCO OPERA	11	11	260			3322				70	260	3322	3	69	AB	X	X	X		4%

EFTS			SERVICES										TOURING										RUN-OUTS										ATT'Y				MISCELLA							
SEVERANCE PAY	AMOUNT	SENIORITY PAY	NON-RENEWAL APPEAL PROVIDED	AVERAGE NUMBER WEEKLY SERVICES	SEASONAL SERVICES	MAY CARRY OVER UNUSED SERVICES	TYPE OF SERVICE DIFFERENTIATED	MAXIMUM REHEARSAL TIME	MAXIMUM CONCERT LENGTH	OUTSIDE USE ALLOWED (OPERA, BALLET)	BACK-TO-BACK CHILDREN'S	5-DAY WEEK	MAXIMUM SERVICES PER DAY	NUMBER OF DAYS	TOTAL PER DIEM	BREAKFAST (\$)	LUNCH (\$)	DINNER (\$)	HOTEL (\$)	ROOMS SUPPLIED	ADDITIONAL WEEKLY SALARY FOR TOURING	COMPULSORY AIR TRAVEL	MAXIMUM REGULAR WEEK	MAXIMUM OTHER WEEKS	MILEAGE PAYMENT	PORTAL-TO-PORTAL PAY	NUMBER HOURS ALLOWED	MAXIMUM SERVICES EACH RUN-OUT	RUN-OUT CREDIT - SAL. (\$) - SERV. (C)	MAX. MILEAGE (M) OR TIME (T) TOUR	MAXIMUM SERVICE - TOUR WEEK	LIMIT OVERTIME SERVICE - TOUR	MAXIMUM CONCERTS - TOUR WEEK	TRAVEL ALLOWED FREE DAY	ORCHESTRA RETAINS LAWYER	ORCHESTRA LAWYER PARTICIPATES IN NEGOTIATION	UNION LAWYER PARTICIPATES IN NEGOTIATION	ROTATION OF PLAYERS	NON-PLAYING PERSONNEL MANAGER	ROTATION FOR OUTSIDE JOBS OF P.M.	SHOP STEWARD			
X	100		X	8B	315			2½	2½	X	X		2	8.75	150	225	5.00			X																							X	
X	100		X	8B		X	X	2½	2½	X		X			25	3.50	7.50	11		/																X	X							
X	G.		X	8			X	2½	2½	X	X				18	2	3	5	7		15										T	7		6		X		X	X		X	X		
			X	8	379	X		2½	2½	X	X		2	0	21	225	3	5	10.75			X						2		MT	8		H.				X	I.						
X	100		X	8			X	2½		X			2	28	23	2	3	5.50	9.25	X	10	X									8		7		X									
X	L.		X	8		X		2½	2½	X*	X		2	42		2	2.50	4	8	X		N.						2		T	8		8			X	X	X				X		
X	100		X	8				2½	X				J.	20	175	2.50	5	8.75		10									S	T					X	X					X	X		
			X	8				2½	2¼	X					16	2	3	5		X	X														X									
			X	8	272			2½	2½	X	X		2	56	16							X		X				2		MT	8		8		X	X								
X	Q.		X	8	160			2½	2½	X	CZ	2	25	18	2	3	5	8			X							2	C														X	
			X	8		P.	X	2½	2¼	X	X	2	2		18	3	3	4	8		X	26	X				10	2		T	7		6			X	X	X	X					
			X	8				2½	2½	X	X		2		9					X										M					X								X	
			X	8	348			3	2½	X		2	59	22.50	3.50	4.25	5.75	7				1	X				2	C		T	8	4	X	8.4		X	X							
X	V.		X	8		w.	X	2½	2½	X	X		2	X.	21.50	2.50	2.50	5	11.50												T	8		8		X	X	Y.	X					
X	100		X	8¼			X	2½		X			0	22	2	3	5	9		10	M										5	5		X	X						X	X		
X	50		X	8			X	2½	2½	CZ		2	DI.	25	2	3	7	13		10	X	2						2		7	5	EI.	X	X	X	X								
X	100		X	8	352		X	3	2½	X	X		2	64	20	175	275	5	9.25			2						7½	1		T	8		8		X				X			X	
			X	8	280	X	X	2½	2	X			2		21	2	3	6	10												7	8					X							
X	J.	100	X	8.27	388	X		2½	2½	X	X		2	14	20							KI.	1	2	L1.	4	M1.	M1.			T	9		9		X	X	Y.						
				8	256	X		3	3	X	X		2	14	7	175	175	3		X								2			8			X	X									
X	300	80	X	8			X	3	2¼	X	X	X	2	56	23.50	2	3	6	10		10	D4	1	4							T	7	X	6									X	
X	100		X	8	232			2½	2½					11	2	2.50	4.50			X	X																						X	
X	100		X	8			X	2½	2¼	X	X	X	2	42	14	2	3	5		X	RL								S	T	7		7							SI			X	
				TI.				4	4					UI.	VI.																												X	
			X	5				4				2	42	20	175	275	5.50	10													5	5		X	X									
X				8				3	3			2																																
X	XI.			6½			X	3¼	3½			2	YI.	20																														
			X	6				4				2															X																	X

# KEY FOR 69-70 ICSOM CHART

- A — For members only
- B — 11 weeks of 9
- C — 6 hr. - 1 serv. day — 2½ hr. 2 serv. day  
144 hr. - fol. eve. concert
- D — Not part of master contract
- E — Only Fed.-sponsored concerts
- F — County — 60
- G — \$150 first year; \$100 thereafter
- H — Foreign tour conditions by separate contract
- I — Where/when possible (not contracted)
- J — 21 days each tour
- K — Society pay ½ of individual Blue Cross (comprehensive), Blue Shield (preferred 120) & major medical.
- L — 3% of last years salary multiplied by no. years of past service, not to exceed 1 year salary; any cash mount received from pnsion fund is deducted.
- M — 3 hrs. opera/ballet
- N — Max. 5 per wk.; only if departure before 6 p.m.
- O — Cost of living clause adds \$5.00
- P — 15 services max. in 2 wks., 8 of which may be concerts
- Q — \$1000 max.
- R — 250 county
- S — Cost of living clause adds \$4.75
- T — Includes cost of living increase
- U — 7 after 3 wks.
- V — \$250 per yr. for first 5 yrs. — \$200 yr. thereafter
- W — Nineteen 9 service wks. allowed if other wks. reduced proportionately
- X — 80 services
- Y — Orch. lawyr also represented union in neg.
- Z — Plus \$1000 recording guarantee
- A1 — 4 per season
- B1 — Plus \$2000 recording guarantee
- C1 — 2 wks.
- D1 — 6 wks max. plus 1 special wk. in Ann Arbor
- E1 — A "24 hr. period with no service or travel" is guaranteed each wk.
- F1 — 144 county
- G1 — \$240 for players from '68-'69 season
- H1 — \$8640
- I1 — Can be re-opened this yr. without prior conditions.
- J1 — Per yr. up to 10 yrs.
- K1 — Except for players unwilling to fly already under contract
- L1 — \$1.85 per hr.
- M1 — No limit
- N1 — 1st chair \$240.00
- P1 — 1st chair \$8000.00
- Q1 — 1st chair — \$7680.00
- Q1 — 15 county
- R1 — 8% of personal salary
- S1 — Only for ballet & opera
- T1 — 30-hr average work week
- V1 — Tour days neg. separately
- W1 — 420 max. hrs. per season & 52 performances
- W1 — 4% of annual
- X1 — Wks. pay for every 2 yrs. employment — max. 7 wks. pay
- Y1 — Optional for orch. members
- Z1 — One service
- A2 — Eleven weeks lost from lockout
- B2 — Limited to six
- C2 — 10 weeks
- D2 — For players not in S.F. Opera, 6 weeks supplemental
- D3 — Each concert in back to back equal one service
- D4 — Except medical
- D5 — After 5 hours, overtime rate per ¼ hour

EUS				SUBSIDY				PENSION			
EXTRA FOR DOUBLING	ORCH.-SPLITTING ALLOWED	RESEATING PROCEDURES	ORCH. PART. IN HIRINGS	STATE SUPPORT 000's	CITY SUPPORT 000's	ORCHESTRA SOCIETY ACCUMULATED DEFICIT	ANNUAL DEFICIT 000's	ANNUAL BUDGET 000's	PRIVATE PENSION PLAN	COMPULSORY RETIREMENT	AFM - EPW
X	E			155	170	208	102	1467			
X											
X	X	X	X						X	X	
X	X	X							X		X
	X								X	X	
X	X	X	X		60		20	1100	X		
									X		
X					100			1549	X		
X	X				77.5				X		
X				25		100		1000			X
X		X	X	R.	100	159		4327			
X				75							
X	X								X	X	
X	X	X									
X	X	X		25		400	2500		X		
X	X	X									
X	C1			50		531	3500		X	X	
X	X	X	F1.	25	18	177	2626		X		
X		X		50		36	1000		X	X	
	X	X	45		300	150	2000		X	X	
X	X							800	X		
X	X	X	X	750					X	X	
X				30	15 <sup>94</sup>	69	195	1100			X
X		X		340	50	311	176	1457			X
X											X
X									X		
X											X
X	X	X		80						X	

## FIRED SAN ANTONIO MUSICIANS FILE SUIT

As this issue goes to press, six musicians of the San Antonio Symphony Orchestra are about to file suit in Federal District Court in an attempt to save their jobs with that orchestra. The Federation has refused to intervene in their behalf, even though there is substantial evidence that they are being dismissed for union activity. The suit will be filed against the Symphony Society of San Antonio and San Antonio Local 23 of the A.F.ofM., alleging breach of contract.

Five of the six musicians remained in the orchestra after being disciplined by Local 23 on complaints of management last season. The Local assessed heavy fines against their own members even though not a single witness appeared against them. These fines were eventually overturned by the International Executive Board when the IEB sustained the appeals of the disciplined members.

Within in a few days after receipt of the news of their intra-union victory, these members and another member who had participated in their appeal were dismissed from the San Antonio Symphony. It is interesting to note that several of these dismissed musicians ran on an opposition ticket in the last Local 23 election. The U.S. Department of Labor is presently investigating alleged irregularities in that election.

### Union Rules (Again) Against Members

Local 23 has informed these dismissed musicians that (1) the notice of dismissal, which they received several days after the date specified in their contract as the last day upon which notice could be given, was perfectly legal, and (2) that the union, after requesting reinstatement of the musicians from Music Director Victor Alessandro and having been refused, suggested that there was nothing more the union could do, and recommended that the musicians make their own appointments with management to see what they could do in their own self-interest.

### No Time For Appeal

Since the notices will become effective at the close of the current season in May, there is no time to process an appeal within the Federation; and even if an appeal of the Local's disinclination to act in its own members' behalf were sustained, that action, by itself, would not insure reinstatement for the musicians.

ICSOM has pleaded with the Federation for many months to take some decisive action in San Antonio. It has even suggested

to the Federation that the Symphony Society of San Antonio be placed on the National Unfair List until unqualified reinstatement was obtained. The AFM stated that that was not possible unless and until the Local first took such action. It was then requested that Local 23 be placed in Trusteeship to assure the Local acting in the interest of the members rather than the Symphony management. There has been no response to that request.

— Sam Denov

## WHEREFORE ART THOU, BULLETIN BOARD?

At the beginning of the 1969 season, the orchestra committee of the San Antonio Symphony was refused permission to install a bulletin board in their new home, The Theater for the Performing Arts. Numerous discussions with management over a period of 14 weeks brought typical results. A board large enough for one sheet of paper appeared within inches of the conductor's dressing room door. Something still seemed wrong. Steve Weger, the orchestra committee chairman then wrote to the Union Secretary explaining that such a board really was not adequate and requested permission to install one bought by the committee. During the 16th week of the season the following communication was sent to the Symphony manager by Earl O. "Pat" Arsers, Union Secretary with a copy to the orchestra committee.

Dear Mr. Caswell:

I am in receipt of a letter from Stephen Weger, Chairman of the orchestra committee, requesting space be provided for a bulletin board, 2' by 3' purchased by the orchestra. It is the opinion of this office that their request be dignified providing; 1. The Theatre Management has space available. 2. That the Board not be used for political purposes, 1/e/ (sic) "situations existing in other orchestras pointed to conditions in San Antonio, etc. This has no bearing on any Local #23 election. 3. That the management of the Theatre reserves the right to remove the Board if the privilege is abused. Trusting that you will do your best to see that this Board is installed, I am Cordially, Earl O. "Pat" Arsers, Secretary-Treasurer.

The board has been positioned and is being used to inform the members of the good things happening around the Symphony Scene. We hope it is there tomorrow.

## FLASH - SECRETARY OF LABOR FILES SUIT AGAINST SAN ANTONIO LOCAL, ASKS FOR NEW ELECTION

After the last election for local officers in the San Antonio Musician's Local, an appeal was made to the Department of Labor on behalf of candidates who were members of the San Antonio Symphony. Irregularities in the manner of conducting the election were claimed. Bob Danielson, who ran for Vice President and Clarence Bading, who ran for the Board of Directors, in the staggered election (one half the officers and board elected each time), were unable to get their names printed on the ballot, complained that there was no notice of the offices open, no voting booths, officers of the union observing the marking of ballots and other irregularities.

After appealing the election at the local level, the appeal was made to the AFM who sent an "observer" who reported that everything was in order. This observer's report was then appealed to the AFM, but no response was given. A protest with the Department of Labor was then filed.

On May 15 the Secretary of Labor filed suit in San Antonio charging that the Local failed to provide adequate safeguards to a secret ballot, failed to give an opportunity to nominate candidates, and failed to safeguard the records of the election and asked for relief in the form of a new election.



— Artist, Sergio Aragonés

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## LETTERS TO THE EDITOR

## No Need For ICSOM?

... I don't believe there is any longer a need for ICSOM itself. My original support for ICSOM was based upon the undebateable premise that the AFM and its locals were not providing needed services: competent collective bargaining, an effective symposium, a symphony department, a strike fund, a symphony newsletter, a chart of symphony statistics, etc.; but now that these services have either been provided, or are in the process of being provided, I feel very strongly that all of us should concentrate our energies directly on the AFM rather than on ICSOM.

Regarding the strike fund, I believe that an AFM symphony strike fund could have been established years ago if ICSOM had not insisted on having some jurisdiction over it. It would be best for ICSOM to change its tactics and allow the AFM to go ahead and establish the fund in the interests of the symphony musicians, who, after all, are supposed to be the ones who would benefit from the fund.

The newsletter, *Senza Sordino*, is really about the only genuine service which the AFM has to date shown no interest in producing. I believe that Ted Dreher should appoint or hire some competent person to produce a symphony newsletter, completely financed by the AFM Symphony Department. Such a newsletter could be published on a monthly basis and could be a true and uncensored reflection of musicians' opinions, although I'll admit that the AFM might try to make the newsletter the voice of official AFM policy, just as ICSOM makes *Senza* the voice of its policy. . . .

Sincerely,  
Victor Rice

## NEWS NOTES . . .

With the expansion of the symphony season, managers and conductors have found it necessary to diversify their programming with the purpose of capturing a larger community audience. This policy of catering to all tastes has given young musicians within our orchestras an opportunity to perform, not only in the traditional way, but also as small groups dipping into the jazz repertoire and the rock idiom. Several of such groups have come to our attention.

The Symphonic Metamorphosis is a rock group made up of eight members of the Detroit Symphony Orchestra. They are: Sam Tundo, percussionist; Dave Krehbiel, 1st French Horn; Dennis Smith, 1st Trombonist; Tom Bacon, ass't principal French Horn; Erv Monroe, 1st Flute; Bob Cowart, English Horn; Don Haas, Trumpet; Bob Pangborn, percussionist. Obviously, their positions relate to the Detroit orchestra.

It all seemed to evolve from a jam session held in Winston-Salem while the orchestra was on tour early this year. As Don Haas tells it, "Some kids from the School of Fine Arts, the school that had invited us down there, were in the suite and we found ourselves getting into a very funky sort of beat. The kids really dug it. That's where the whole thing started. We didn't get into this with any kind of financial return in mind. It was initiated from a desire to play." Answering critics who consider rock a "step down", Haas said; "Rock is simply another way of communicating an idea, sound



Detroit's Symphonic Metamorphosis, l., Cleveland's Jazz Quintet, r.



and feeling. If it's done with quality, I don't see how anyone can consider it a step down".

Appearing at Meadowbrook on the same program as Tim Buckley (lyrical rock singer), Sharon Cassidy, Detroit News, reported:

"The real hit of the evening was rockin', rollin', start-strummin'-a-guitar, let-it-all-hang-out Symphonic Metamorphosis. All members have degrees in music and 10 to 15 years of symphonic playing behind them, thus they add a quality of polish to rock and roll that has long been needed; in short, they're great. Let's hope they're here to stay".

In Cincinnati the Symphony Jazz Quintet has become a well known and sought after group in the area. Personnel are: Marie Speciale, Trumpet; Paul Pillar, Trombone; Frank Proto, Piano-Arranger; Bob Bradley, Bass; Dave Frerichs, Drums. They have performed frequently with the Cincinnati Orchestra. Of special note is their role in the performance of Dave Brubeck's *Light in the Wilderness*, a jazz cantata premiered in Cincinnati several years ago. In this connection, the Symphony Jazz Quintet appeared on the Johnny Carson Show with Dave Brubeck. Subsequently, the work was performed by the orchestra throughout Europe this past summer.

## ICSOM OFFICERS

**CHAIRMAN**  
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