

# Senza Sordino

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## CHAIRMAN'S MESSAGE

Since the publication of "The Symphonic Strike Season" in the Sept. 26th issue of *Saturday Review*, I have received an avalanche of telephone calls and letters from symphony players across the nation who were absolutely outraged by the view expressed by Mr. Philip Hart. To properly discuss the myriad of issues that Mr. Hart has scattered over the landscape would require great allotments of time and space, but it is imperative that I deal with some of the most distressing.

Mr. Hart, "whose career in music has included managerial responsibility . . ." has outlined the hard-line management position replete with myths and super-simplistic conclusions. He has avoided mentioning or, perhaps, he is unaware of the dialogue that has been taking place between musicians and managements, all with the express purpose of resolving some of the problems he mentions.

In the event that your training in orchestra management has been limited to the short course, Mr. Hart, let me tell you something about the professional musician: how he thinks, what he feels.

Our mission as artists is to perform beautiful music beautifully. To this end, we have dedicated the years of our childhood, our youth and our adult life. As mature men and women and as heads of families we are not going to be forced to make a choice between our art and an appropriately comfortable standard of living. We are resolved to have both. There is no reason why a society as rich as ours cannot adequately compensate its artists, those men and women who contribute so very much to the quality and the vitality of our life.

If, during the heat of negotiation and controversy, our stance has been militant — and militancy is no crime — it is because we have been well taught by Mr. Hart's "benevolent aristocracy" that anything less is ignored. If we have taken up the trappings of "power bargaining," it is because the symphony associations have set the example. We seek their attention and we seek to discuss the issues on their merits. We do expect them to work as hard as we to find those mutually advantageous solutions that will best serve our art and the public. The recent settlements in New York, Chicago, and Minneapolis show that it can be done.

What may appear to the layman and Mr. Hart to be an excessive preoccupation with working conditions is actually one side effect of the expansion of the concert season, perhaps the most significant change in the history of the symphony orchestra in the U.S. Mr. Hart correctly notes that five orchestras now enjoy year-round employment, and that others will join them in the near future. Since individual conductors do not have either the repertoire or the inclination for such an ordeal, many associations engage a music director for the major portion of the subscription season and then hire guest conductors for the balance of the year. While the benefits to the public are self-evident — greater variety of programs, the best conductor for that "special" repertoire, new faces, etc. — the additional pressures, both artistic and technical, on the musician have been enormous. To meet the challenges posed by the periodic changing of jockeys while the horse remains the same, the symphony player has been forced to call forth super-human degrees of flexibility, versatility, and stamina. No wonder that he is mortally concerned when increased services, strange

(Continued on Page 3)

## NEW MEMBERS IN ICOSM ORCHESTRAS

The life of the symphony musician has certainly improved in recent years. But lest anyone be misled by Philip Hart (quoted elsewhere in these pages) into thinking all is now so secure and so profitable for the musician that all he wants is to get a job and then sit it out until pension time, the following personnel changes are reported in:

### Cincinnati Symphony

New members this year are: Charles Snavely, 'cello; Ronald Shapey and Taik-ki Kim, violin; Leonello Forzante (Ass't. Principal) and Joseph Somogi, viola.

### Rochester Philharmonic

Katsuka Esaki, Ellen Raethjen, Christine Haavrig and Beth McCleary, violin; Elisabeth Richey, viola; Ruth Cahn, percussion are new this year. Janice McRae returns to the first desk 2nd violins after a season in Toronto.

### Boston Symphony

Violist Hironaka Sugie of the Japan Philharmonic plays this season with Boston while Yizhac Shotten of the Boston Symphony spends the season with the Japan Philharmonic under their continuing "exchange player" program.

New to the Boston roster are: Cecylia Arzewski and Marylou Speaker, violin; Joel Moerschel, 'cello; Lawrence Wolfe, bass; Paul Fried, flute; Wayne Rapiet, oboe; Harold Wright, clarinet; Ronald Barron, trombone and David Ohanian, horn.

Rolland Tapley and Clarence Knudson, violinists, are starting their fifty-first season. Entering his fifty-sixth season is violist, conductor and fireman, Arthur Fiedler.

### Detroit Symphony

Retiring this year are John Van de Graaf, bass; Mischa Kottler, piano and Oscar LaBasse, tuba.

New members: John Thurman, 'cello; Lynn Peters, bass; Douglas Cornelsen, clarinet; Marcy Schweickhardt, piano and Wesley Jacobs, tuba.

### Washington National Orchestra

First clarinetist Loren Kitt, second bassoonist Louis Lipnick and violinist Frederick Halgedahl are new members. Also new to the orchestra are its Music Director, Antal Dorati and William Denton, Manager.

### Toronto Symphony

New members: Nancy Mathis, Agnes Roberts, Monica Witte and Terry Holowach, violin; Tony Elliot, David Hetherington and Ed Hayes, 'cello and Susan Farquhar, viola.

### Los Angeles Philharmonic

Alan Goodman, co-principal bassoon; Alan De Veritch, ass't. principal viola; Robert Watt, ass't. 1st horn; Mary Louise Zeyen, 'cello and Dennis Trembly, bass, join the orchestra this year. Daniel Rothmuller, 'cellist, will become a member on completion of military service in January.

After forty-seven years as principal bassoonist, Frederick Moritz retired at the beginning of this season. Returning as a soloist in November in the Mozart concerto, K191, he performed as though he were ready to embark on a second forty-seven year career. During a rehearsal Zubin Mehta presented Moritz with a recording of the Beethoven Fifth Symphony, recorded in 1920 by the Berlin Philharmonic under Arthur Nikisch. The principal bassoonist in the Berlin Philharmonic when the recording was made was a promising young player named Frederick Moritz.

**VICE-CHAIRMAN REPORTS**

You'll soon be seeing ICSOM BULLETINS on your orchestra's bulletin board, perhaps the first one will be posted before you've seen this issue of Senza. These bulletins are an effort to let you know what is going on in ICSOM; to let you see how the organization works and to provide background for current problems facing the professional orchestral musician.

We have prepared a list of people who should get these bulletins—2 in every orchestra (to provide a cross check), members of the I.E.B., and others important to the musician. While there will be no set time for them to appear, we hope that every couple of weeks we can let you know "what's happening."

ICSOM can perform many vital tasks for the orchestral musician, but it requires that every musician contribute something. In some cases there is a dedication that means many, many additional hours of contribution — such as in the case of the volunteers who run the ICSOM Contract and Rapid Communications Center in Baltimore — Gerry Corey, Ken Willaman and others. In some cases the only contribution is the prompt payment of dues, but working together the power of symphony musicians can be felt. Already we have an AFM Strike Fund and cooperation with local officials that would have seemed impossible 10 years ago. We are approaching scales and working conditions that give us hope for the future. Organized into articulate pressure groups we can lobby for Federal aid to the Symphony, Opera and Ballet companies which provide our livelihood. Organized to a particular objective we can accomplish, through our strength, much within the A.F. of M.

Within each community the musician is a respected member. His opinions carry much weight. In some places, by contract, he has a direct voice in his future in such areas as selecting new co-workers, in selecting musical directors, and in advising in other symphony matters. These privileges demand a commensurate sense of responsibility. We're moving forward. Together.

*David Smiley*

**THE "PUT-DOWN" CORNER**

At the intermission of a recent concert the French horns were complaining they had been overpowered in Debussy's "Iberia" by their trumpet and trombone colleagues. They lost the argument, or at least retired from battle, when trumpeter Tom Stevens told them. "Listen, if God really wanted you fellows to be heard he would have pointed your bells forward." Stevens is currently serving his first — and perhaps only—term as Orchestra Committee Chairman in the Los Angeles Philharmonic Orchestra.

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VANCE BEACH, Editor—Mailing Address: 6426 Nagle Ave., Van Nuys, Calif. 91401

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**LETTERS TO THE EDITOR**

Harold Meek, for twenty years a member of the Boston Symphony writes, "You might pass on that I received a letter from Miss Nancy Hanks, chairman of the National Foundation on the Arts, thanking me for the support I gave (and found as well) in passing this year's legislation continuing and increasing the aid to the arts. I Xeroxed, and had friends all over the country doing likewise, the forms printed in Senza Sordino last spring. Over 500 went to Washington, individually signed. It helped." (Ed. note: Having all those Xerox copies made was a waste of money Harold. You could have picked up 500 clean, unused copies of the form from symphony music racks all across the country.) Mr. Meek continues, "You just add to your next Editor's Desk that sure as hell ICSOM works — and if it doesn't, whose fault is that? It's a members' cooperative. Who is left to run it if the members don't?"

Our sincere thanks to Mr. Meek, for his help in getting us federal money, for his continuing interest in the symphony musician and for leading us so nicely into the next item, which is:

**ICSOM TREASURY LOW — AGAIN**



*Roy Cox*

Roy Cox, our newly elected Treasurer reports that no orchestra has yet paid its 1970 dues and several are still delinquent in their 1969 dues. That is no way to treat a new Treasurer! A Treasurer has a Treasury, right? And a Treasury has money, right? Okay, so send it in.

**SENZA SORDINO FINANCIAL REPORT 1969 - 70**

Monies Spent:

Addressograph/Plates .....	\$ 156.98
Stationery, Xerox, Photos .....	113.78
Telephone, Out of Pocket, Subscriptions and Stamps	209.40
U.S. Post Office .....	264.46
Graphic Arts (5 issues) .....	\$1,950.00
<b>TOTAL</b>	<b>\$2,694.66</b>

Monies Received:

ICSOM Treasury .....	\$2,500.00
Subscriptions and Sales .....	195.00
<b>TOTAL</b>	<b>\$2,695.00</b>

Submitted by *David Smiley*.

**TOTAL \$2,695.00**

## CHAIRMAN'S MESSAGE

(Continued from Page 1)

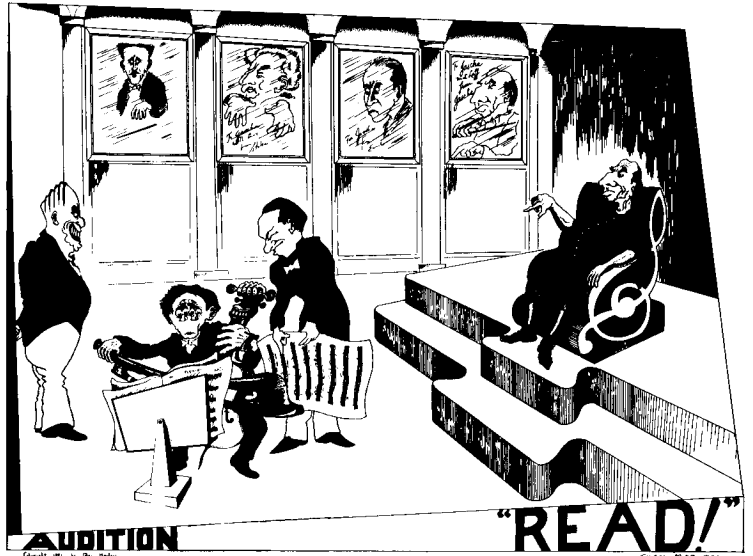
working conditions, inadequate tour arrangements, additional run-outs and orchestra splitting are proposed. His artistic excellence and his health may be threatened. Giving management unlimited, unrestricted flexibility often has been tantamount to sacrificing good performance and good health on the twin management altars of time study and logistics. We insist on reasonable clarifications in these areas. In those few cities where management has earned the right to more flexibility, we are delighted to give it to them. I must emphasize that the difference in contracts is more often a function of management's attitude and quality than the musicians' militancy or mood.

Mr. Hart repeats the old arguments about the concert by-product, the radio broadcast tapes — free ones. He asks what the orchestra members have to lose since they play the concert anyway. What we have to lose, Mr. Hart, is the only thing we have to offer, that is, the use of our services. The same argument could be used to condone the simultaneous production not only of broadcast tapes but phonograph records, hi-fi tapes and cassettes, T.V. tapes and closed circuit T.V. Such a situation would be intolerable and unreasonable. This does not mean that we will not consider any free broadcasting. Many orchestras already contribute broadcast tapes and live broadcasts on a local basis as a public service.

Mr. Hart argues that American orchestras should not infringe upon artistic policy because they, unlike European orchestras, "enjoy a greater guaranteed income and work in a tradition in which artistic responsibility has been centered in the conductor." The first argument is, of course, a glaring non sequitur. It does not follow that the question of musicians' participation in artistic decisions should be measured in terms of the adequacy of the income guarantee. The two things are unrelated. In reality, the European experience continues because it has been proven to be the most effective means to maintain artistic standards. The fact that the conductor has traditionally been the sole master of artistic policy in American orchestras does not necessarily mean that this has been the best procedure in the past or that it is even relevant to the present when with each passing year he more and more resembles a transient. Many believe that the artistic success in the past has been achieved in spite of the system that placed all power in the conductor's hands.

It is precisely because artistic quality is so important to us that we question that which the Boards of Directors and managers consider unquestionable. We claim that the deification of the conductor by his Board of Directors does not make him infallible, does not automatically give him good judgment, does not suddenly change what may be a bad man into a humanitarian; that, in fact, it may isolate him to the point where the pressures bring out the worst in him rather than the best. We do not question the conductor's authority when he conducts and when he chooses programs and soloists; however, in the area of auditioning new members and promotion and demotion of current personnel, we believe that the wisest course is for him to work in partnership with a group of orchestra players who have been selected because they possess the highest credentials in the areas of artistic judgment and professional integrity. European musicians have no monopoly on these qualities. Incidentally, many knowledgeable people ascribe the major portion of the American orchestras' ascendancy to the larger reservoir of superior players that we have.

Unfortunately, this matter of participation in artistic policy making remains a continuing source of disagreement. Here, the associations show not the slightest glimmer of flexibility or understanding. Instead of discussing the merits of the case they fall back



And thus it sometimes was in the B. C. (Before Committee) Days. (Senza is indebted to Morris Secor of the Rochester Philharmonic for permission to reproduce the above. It is one of a delightful series dealing with orchestral life as it used to be, and unfortunately sometimes still is.)

## THE POWER OF ROCK

In a series of carefully controlled experiments at Temple Buell College in Denver, it was found that plants exposed to long sessions of rock music leaned away from the loudspeaker, collapsed and died. In an experiment that lasted one month, semi-classical music was played through one speaker at a group of plants and rock music through another speaker at another group of plants. Volume of sound and growing conditions were the same. The only difference was the type of music. Those plants hearing (?) semi-classical music leaned towards the loudspeaker and flourished; those subjected to rock music leaned away and died.

*I don't claim to know much about music, but by George I know what I like. said the aster to the daffodil.*

## SENIOR CITIZEN CONCERTS

The Los Angeles Philharmonic recently instituted what might be termed a "Senior Citizens' Series." For a selected number of matinee concerts Senior Citizens can come to the box office on the day of the concert and purchase any unsold ticket for one dollar. Six hundred Seniors attended the first concert. (Ed. note: A similar plan has long been in effect for students. The budget for the National Foundation on the Arts and Humanities comes before Congress each and every year. Students and Senior Citizens are two of the most articulate and effective lobbying groups in our society!)

*Negotiators take note:* Remember that weary moment when you face the final task — preparing a draft of the contract for each member to read before ratification? In Montreal it must be prepared in both French and English. Senza's hat is off to the Committeemen in Montreal.

on unsupported principle and equally stubborn conviction, hardly an answer to those who sincerely question.

But musicians do look optimistically to the future. Life in our society changes. Ideas change and people change. We have faith that the essential good sense and judgment of our argument will ultimately prevail.

Ralph Mendelson, Chairman

EDITOR'S DESK



Vance Beach

Until about 1950 most symphony contracts were "negotiated" privately between union officials and representatives of management. Management no doubt sincerely felt it was raising all funds possible. Both sides accepted the myth that government money would mean government interference, or worse yet, the loss of all private support. Union officials were not answerable to the musicians either before or after nego-

tiations. Even if they had been, there were few Orchestra Committees and little or no machinery for liaison between union and musicians. Ratification? That was just a word, as in, "The Constitution may be amended by ratification." Under such circumstances "negotiating" meant sitting down together to "see if we can't do something for the boys this year."

In the decade between 1950 and 1960 musicians began to realize that any major change in the negotiation process would require their active participation in that process. A handful of orchestras petitioned their local unions asking for representation before, during and after negotiations. A few succeeded and gained important improvements in their contracts.

With the formation of ICSOM in 1960, the lessons these pioneering orchestras were learning became known to many other orchestras, union officials and managements. Like it or not (and some managers and a few union officials definitely did not like it) by 1965 everybody knew it was a whole new ball game. The musician was bent on having a hand in his own financial and artistic destiny. Ratification now had a new meaning, as in, "The vote on ratification of the new symphony contract was . . ." The Militant Musician had been born.

Now that, in 1970, he has upset the apple-cart of benevolent unionism and caused some major changes in managerial thinking, what will the Militant Musician seek in the decade 1970-1980? It seems likely his militancy will very often be directed towards his own Union. The reasons are not sinister, but they are obvious.

Management's side of the table has already responded to the musician's demands with some thoughtful attempts to find answers. More and more Symphony Boards are giving real authority and real support to well-trained and imaginative managers (when available) where a few short years ago they were insistent on hiring mere lackeys. There is encouragement too in the fact that universities are establishing courses to train people in the "art" of managing artistic enterprises.

The role of the Union is another matter. There have been some outstanding examples of local and national leadership. But on the whole the musician has simply been *allowed* to supply much of the brain power for negotiations and *allowed* to ratify his contract — with the Union then backing up that contract. This has served the musician well so far but it is not going to be enough in the next decade. In the next ten years the musician is going to ask more of his Union. He will say his dues and his allegiance entitle him to more than the simple right of making his own decisions.

Incredibly complex problems will arise (they are in fact here now) from the use of video-tape cassettes, from cable television and in the securing and the use of government subsidies. Management is already developing its skills in these areas. The limited knowledge and negotiating skills musicians have learned are not enough to cope with these new problems. The musician will now look to his Union, particularly to the IEB for the special expertise

Mr. Ralph Mendelson, Chairman  
International Conference of Symphony and Opera Musicians  
303 W. 66th St.  
New York, N. Y. 10023

Dear Mr. Mendelson:

A regular meeting of the San Antonio Symphony Orchestra members was held on October 27, 1970, at 2:00 P.M., in the meeting hall of the Musicians Society of San Antonio.

At this meeting, a motion was made, seconded, and discussed concerning the San Antonio Symphony and its affiliation and membership in the International Conference of Symphony and Opera Musicians (ICSOM). The members of the San Antonio Symphony voted by secret ballot to withdraw the Orchestra's membership in ICSOM.

It is in accordance with the wishes of the members of the San Antonio Symphony that we, the Orchestra Committee, are informing you of this decision.

Very truly yours,

The Orchestra Committee

*Earl Gately*  
Earl Gately, Chairman

*W. R. Grace*  
W. R. Grace

*Beverly A. Howell*  
Beverly Howell, Secretary

*Robert Quick*  
Robert Quick

*James Kuntz*  
James Kuntz, Treasurer

In accordance with the By-Laws of ICSOM, the matter of withdrawal by the San Antonio Orchestra will be placed on the agenda of the ICSOM Convention to be held in Seattle in September, 1971.

Senza Sordino has been informed that the vote taken was 31 in favor of withdrawal, 2 opposed to withdrawal. There are 76 members in the San Antonio Orchestra.

ICSOM-AFM TO COOPERATE

"Bob Maisel, ICSOM Secretary, and Ted Dreher, Assistant to the President, A.F. of M., agreed at the Chicago ICSOM Conference that they would work together on the 1971 Orchestra Chart, thus ceasing duplication of effort. It was agreed that the usual ICSOM chart information would be gathered by the Secretary and that Ted Dreher would gather any additional information desired by the A.F. of M. The layout and format will be worked out by both parties and the chart will be printed in New York, using the Federation's print shop. It will be disseminated by the Federation to all orchestra members rather than, as in the past, through *Senza Sordino*. It was agreed that this new arrangement would not only result in considerably less expense to ICSOM, but would provide a more attractive and workable service to orchestras. Since the layout and format discussion has been delayed because of Mr. Dreher's illness, the ICSOM Secretary will send the orchestras a rough working chart well in advance of the formal chart."

that is needed. He will not expect union officials to be omniscient but he certainly will expect them to provide experts to match those of management. That will be no easy task but it is one that must be done. The musician has learned that the collective bargaining process is truly productive only when both sides have done their homework.