

Senza Sordino

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A PARTNERSHIP FOR THE ARTS

CHAIRMAN'S MESSAGE



These are pivotal years and critical years for symphony orchestras; pivotal because the traditional concept of private funding for orchestras is being abandoned in favor of a blend of private support and government funding; critical because the economic conditions that have convinced symphony boards they could no longer "go it alone" also work to make this a difficult time to obtain new money from government.

Difficult times and difficult problems produce unfamiliar alliances. The *Partnership for the Arts* is one of them, consisting of all of us who work in the arts, our employers, our unions, our friends and patrons and the sector of the general public that cares for the arts and is concerned enough to do something about it. If dedication and good will were sufficient the job would already be done. Bluntly speaking, the work remains.

What can we do? We must lobby for *Full Funding* — a thirty million appropriation for the *National Endowment of the Arts*. We, our friends and our supporters must write to the members of the House Appropriations Committee urging their support. If necessary, we must even supply stationery, sample letters, stamps and mailing service. At every step of the way our managements and our unions must be challenged to match and surpass our efforts.

How important is this program to the symphony musician? In some cases it will mean the very survival of the institution for which he works; in others it will determine the range and quality of artistic activity; in all cases collective bargaining will be critically affected.

Fraternally,
RALPH MENDELSON

In the 1950's one of the most popular Broadway musicals was "The Pajama Game." Set in a pajama factory, its plot concerns the workers attempts to get a raise in pay. A raise of $7\frac{1}{2}c!$ One of the hit songs of the show has a refrain which begins, "Seven and a half cents doesn't mean a hell of a lot. . ."

The librettist of Pajama Game was indeed prophetic. West Germany spends \$2.42 per person in government support of the Arts. The United States government spends $7\frac{1}{2}c!$ Sweden spends an even two dollars per person. The U.S. spends \$.075. Israel spends \$1.34; Canada, \$1.40; Austria, \$2.00. The most powerful nation on earth spends seven-and-one-half-cents! That really isn't a hell of a lot — it is a hell of a lot too little.

PARTNERSHIP QUOTES

" . . . there is a growing need for Federal stimulus and assistance — growing because of the acute financial crisis in which many of our privately-supported cultural institutions now find themselves.

" . . . and growing also because of the expanding opportunity that derives from higher educational levels, increased leisure and greater awareness of the cultural life."

RICHARD M. NIXON
President of the United States

* * * * *

"The time has come when everyone who cares for the arts should write to the members of the House Appropriations Committee to ask for *Full Funding* . . . for the National Endowment for the Arts. It is urgent that you and anyone you know who cares should write."

AMYAS AMES, *Chairman*
Partnership for the Arts

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"Nancy Hanks, chairman of the National Arts Council, said she was "ecstatic" at the President's decision to ask for \$30 million for the arts endowment. . . .

"Miss Hanks said that \$5.5 million would be used for direct distribution among the states. . . .

"More than \$3.5 million will be allocated for help to 73 major and metropolitan orchestras in 38 states. . . . Opera and choral institutions will receive substantial assistance for the first time."

* * * * *

"Government money goes into highways, and the cost of a superhighway these days is from \$25 to \$30 million a mile. Government money subsidizes the American farmer to the tune of an annual \$3.5 billion. The maritime industry gets . . . about \$500 million annually. The airlines get around \$100 million, excluding the SST. . . . The bill for federal help in home ownership, which is subsidized by deduction for interest, runs about \$6 billion.

"And now the Partnership for the Arts is getting ready to ask Congress for full funding for the National Endowment for the Arts . . . \$30 million. Peanuts.

"It was only a decade or so ago that leaders in the arts tended to flee any hint of government subsidy. This would be creeping socialism or worse. But times have changed. . . .

"The capitalists of Lockheed who are asking the government to bail them out are not being called creeping socialists. The farmers who accept subsidy do not consider themselves creeping socialists.

" . . . and if Lockheed can go to the government asking over \$750 million to pay for its mistakes and get it, the \$30 million that Partnership for the Arts is asking is a modest figure indeed."

HAROLD C. SCHONBERG
The Sunday Oregonian

SEATTLE SYMPHONY —

Innocent Victim or JONAH?

The Seattle Symphony was touring Southern California when, on Feb. 9th, a major earthquake struck the Los Angeles area. A few days later Senza Sordino received the following communication from Jim Weaver of the Seattle Symphony:

"When I met with the editor of Senza Sordino in my hotel room in Los Angeles on Feb. 8th, I perhaps complained that our tour was then at the dull and tiresome stage. I don't know who the editor knows or what his influence is, but I do know that on the morning of Feb. 9th the Seattle Symphony experienced a Hollywood Happening that could only be described as 'earthshaking.'

"After that morning, the rest of our tour certainly was dull and tiresome by comparison. Some say the conductor was persuaded, at least temporarily, that there are Gods who stand on even higher podiums and wield even more powerful batons. Some orchestral doubters became believers. When our busses were ready to leave for Escondido that afternoon everyone, for once, was standing in line on time. We shall probably not tour Southern California again soon — but if we should, we say to whoever in Los Angeles is responsible for such matters, 'Please don't go to all that trouble.'"

On Nov. 30, 1970, the same Jim Weaver of Seattle submitted a report to Senza Sordino which could not be printed due to lack of space. That report read:

"The Seattle Symphony school concert at Bothell, Washington was cancelled because of a bomb scare. There was a blizzard in Snoqualime Pass and the trip to Ellensburg, which usually requires two hours, took four hours. One concert had to be cancelled. *After the concert at Pasco, the orchestra traveled the last 75 miles on glare ice. The truck, with music, stands, and large instruments jack-knifed. The concert was played with borrowed music, percussion and basses. The next day one bus was blown off the road which was still glare ice. No attempt was made to get to Yakima to play two school concerts.*"

Seattle Symphony — innocent victims of the Los Angeles earthquake, or. . . ?

CANADIAN ORCHESTRAS CONFER

Through the cooperative efforts of the Players Committee of the Toronto Symphony, the 1969 Canadian Conference, and an enabling committee chaired by Sam Levine of the Toronto Symphony, a symposium of Canadian orchestras was held in Niagra Falls on October 2, 1970. The meetings were similar in scope and purpose to the Symphony Symposiums sponsored by the AFofM.

The orchestras of Vancouver, Toronto, Ottawa, Montreal, Quebec City, Atlantic (Halifax) London, Kitchener, Hamilton, Victoria, Calgary, Winnipeg and St. Catharines were represented.

Major items on the agenda were Contracts, Negotiations, Orchestra Committees, Relations between Union and Players, Imports, Arts Councils, Radio and TV, and Involvement in Educational Programs.

There were many difficulties in planning the symposium, not the least being money. The Canadian Conference was unable to pay the expenses of Player Delegates so the tedious job of working out financial arrangements with each Local was undertaken by Sam Levine and his "Ways and Means Committee."

There is no doubt that the Symposium was a success both in attendance and as a beginning — a beginning that will enable Canadian musicians to examine some of the problems that are specifically Canadian. The enthusiasm for the Symposium was reflected in a unanimous vote that it become an annual meeting.

While only three Canadian orchestras are presently members of ICSOM, it is plain that there is a great deal of symphonic activity in Canada. Senza Sordino hopes to print a comprehensive report on that activity in a future issue.—Ed.

From the Sydney Symphony Orchestra Newsletter — quoting Charles Bruck, Director of the Philharmonic Orchestra of the French Radio, on job security in his orchestra:

"It is almost impossible to dismiss anyone. They can be put out if they really become bad — like being continually drunk or murdering the conductor. Even then the procedure is that, first, they get a warning. . . ." *With a copy to the deceased maestro's successor?*

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AN OPEN LETTER TO THE AFofM

The AFM represents two categories of musicians. First, the overwhelming majority, are those musicians who do not earn a majority of their livelihood under American Federation of Musician contracts. Second, in the extreme minority, are the professional musicians whose incomes are derived almost entirely from working under union contracts. And of this small proportion of union members, a still smaller segment make up the symphony musician with his very specialized problems. The full time professional symphony musician is in the difficult position of requiring the most in service, leadership, and representation, and being in the least advantageous position to obtain it because of his minority status, and because the locals are usually staffed by people whose experience in this specialized field is not sufficient to enable them to properly represent him due to his specialized needs.

This situation is a result of the history of the music business. Fault finding and blame placing never solved any problems, and will not solve this one. ICSOM over the past ten years, has built the core of an organization within an organization. It has demonstrated the special value of having available a legal staff with particular experience in the problems of the symphony musician. It has a cadre within each orchestra, of leaders who have gained experience in bargaining and expertise in pension activities. It has leadership on its executive level.

Why can't this experience, creativity, expertise, and leadership become a working part of the AFM? ICSOM operates on a proverbial shoestring budget of twenty or so thousand dollars a year. The thirty ICSOM orchestras pay work taxes and dues in excess of \$250,000 into AFM locals. Is it asking too much to have AFM divert a suitable amount of this money to fund ICSOM properly?

This is petitioned in the spirit of having ICSOM become a working part of AFM, representing the symphonic musician from funds provided from his contribution through dues and work tax, to do the jobs, and provide the leadership and creativity so desperately needed. The present alternative of paying a separate ICSOM dues, and further assessing orchestra members to pay for adequate legal representation, all this in addition to a regular union dues and work tax amounting to over a quarter million dollars a year, seems, to say the least, unfair.

IRVING SEGALL
Philadelphia Orchestra



Two young violinists from Uruguay attended the AFofM sponsored Congress of Strings at the Cincinnati Conservatory of Music last summer. Oscar Fernandez, Cincinnati Symphony violinist was primarily responsible.

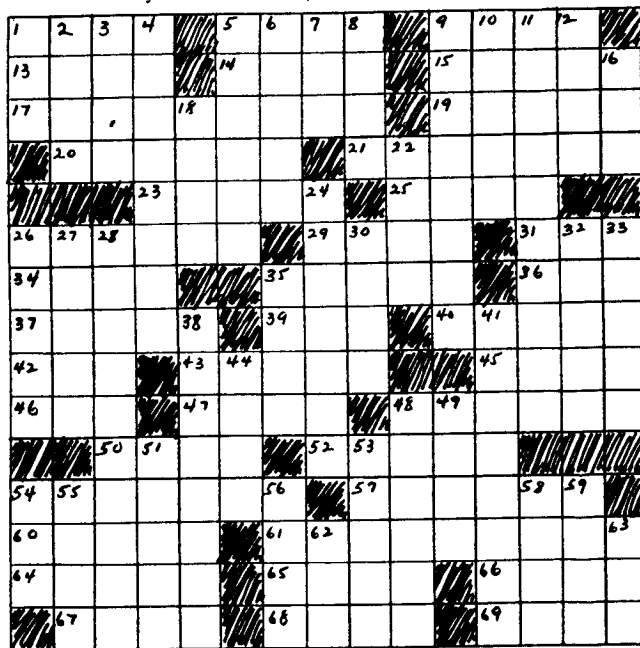
Fernandez, a native of Uruguay, secured the help of Jacobo Gurevich, President of the Federal Union de Musicos, and the result was a national competition from which Ricardo Bussi, 20 and Amiram Ganz, 17 emerged winners. Fernandez and Mr. Gurevich were aided by Stanley Ballard of the AFofM and Eugene Frey, President of Local 1, Cincinnati. Mr. J. Ralph Corbett, of the Corbett Foundation, generously provided transportation for the two young men.

There is a shortage of good performers in Uruguay and Mr. Fernandez hopes the publicity of the national competition will stimulate interest in the study of stringed instruments.

The good will gained is a bonus, and welcome in an area where understanding is sorely needed, Oscar Fernandez reports. He hopes the experiment will become an established program.

SENZA SORDINO PUZZLER

By ALFIO MICCI, N.Y. Philharmonic



ACROSS

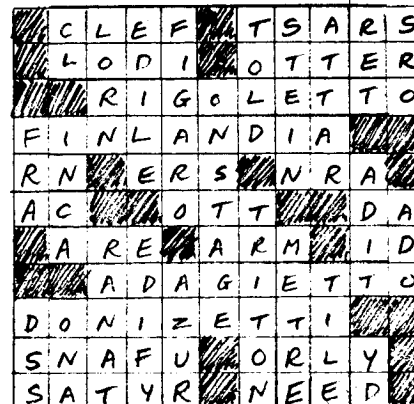
- 1 Inattentive
- 5 Urchin
- 9 Superlative endings
- 13 O'Neill heroine
- 14 Am. playwright
- 15 Arthur's father
- 17 Beethoven subtitle
- 19 Gloat
- 20 Not quite on time
- 21 Doctrines
- 23 Ridge
- 25 Lasso
- 26 Thickets
- 29 Access
- 31 Solicitors: Abbr.
- 34 Russian range
- 35 Met's "Don"
- 36 Toper
- 37 Bristles
- 39 Philippine native
- 40 In agreement
- 42 Exclamation
- 43 Russian novelist
- 45 French wave
- 46 Chemical suffix
- 47 Equipment
- 48 Warning bell
- 50 Russian news agency
- 52 Zeno follower
- 54 Flogs
- 57 Job's Tears
- 60 Fabric
- 61 Beethoven subtitle
- 64 "... right in the middle of her forehead ..."
- 65 Cain's victim
- 66 Choir member
- 67 Overture
- 68 Ignoble
- 69 Destroyed

DOWN

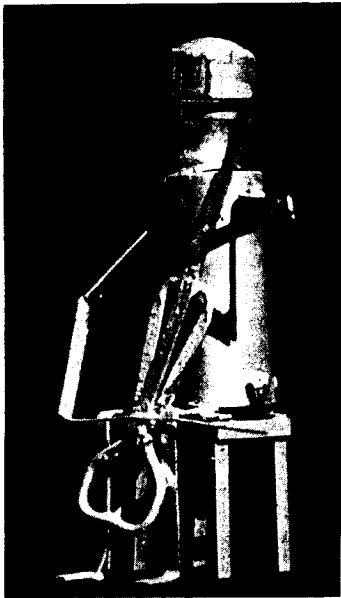
- 1 Hoover, for one
- 2 Organic compound
- 3 Wild ox
- 4 Musical composition
- 5 Correct
- 7 German expletive
- 8 Wagers
- 9 Well-being
- 10 Denude
- 11 Glazounov title
- 12 Appear
- 16 Doctors' assts.
- 18 Money, in Milan
- 22 Farmer's concern
- 24 Mss. men
- 26 Soft cloth
- 27 N.Y. city
- 28 Tchaikowsky subtitle
- 30 --- de boeuf
- 32 Circular paintings
- 33 Author Marguerite
- 38 Light color
- 41 Preludes to some fugues
- 44 Bacteriologist's wire
- 48 Saunter
- 49 Museum hangings
- 51 --- thing
- 53 Narratives
- 54 Baden, for one
- 55 Lamp part
- 56 Do a sailor's chore
- 58 Cry
- 59 Locale
- 62 Sonata form
- 63 Forthwith

Answer in the next issue. If you can't wait, drop a postcard to the Editor.

THE PREVIOUS PUZZLER



Editor's Desk



It should be obvious that every ICSOM musician has a vital interest in the Partnership for the Arts. The money problems facing our orchestras are real even though some fiscal troubles are the result of poor management and less-than-aggressive fund raising methods. Nevertheless, orchestras with strong endowments, and others blessed with dynamic fund raising programs still face their yearly deficit problems. For a musician to join the letter-writing campaign of the Partnership for the Arts is nothing more than a little old-fashioned self-help. But, there is much more to it than that.

The Partnership for the Arts program is a public acknowledgment that the Care and Feeding of Culture is a proper function of

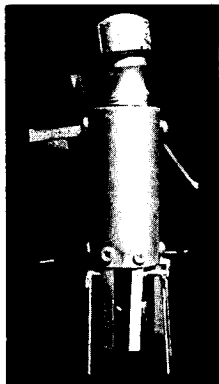
government — even in the United States. It is a statement that the government must become a partner in sustaining those cultural areas which are not commercially self-sustaining.

We are talking now of a new contributor to symphony funds — the taxpayer. We want *his* government to become a partner in the Arts. But, a partner with whom? Is it to be a partnership between government and a Symphony Board of Directors? Or a partnership between government and a peripatetic Music Director who spends less and less time with his orchestra? Or between government and the local manager? Or will it be a true coalition of all these elements and include one more essential partner — the orchestra?

ICSOM musicians have long been envious of the government sponsored incomes, pensions and other benefits enjoyed by European orchestras. It is no coincidence that those orchestras take a far more active role in their own affairs than do American orchestras. When the taxpayer's money becomes involved in significant amounts, it is neither proper nor prudent for the use and benefits of those monies to be controlled completely by a privileged few. The more successful the Partnership for the Arts becomes, the greater will be the necessity for a true partnership between the orchestra and all elements of management.

It was only a few short years ago that government subsidies for orchestras was a subject symphony Boards of Directors simply did not care to discuss, let alone seriously consider. The change in attitude evidenced by the Partnership for the Arts gives one reason to hope that when ICSOM orchestras present fair and practical proposals for true partnership, plans which encompass far more than the simple area of job security, those proposals will eventually be attentively received and put into practice. It will not be easily achieved by every orchestra. But, the foundation of ICSOM is our knowledge that when one orchestra achieves a set goal and proves its value, the road to that goal then opens up for all other orchestras.

In the meantime, the immediate task is to get those letters off to Congress by the hundreds and thousands.



AFofM SYMPHONY STRIKE FUND

According to the latest available count, twenty-four ICSOM orchestras are participating in the AFofM Symphony Strike Fund. The Trustees of the Fund, President Hal C. Davis, Stanley Ballard and Ted Dreher of the Federation and Ralph Mendelson and Bob Maisel of ICSOM, have held several meetings this winter to examine and vote upon the application of each orchestra for membership.

The Trustees are working to establish administrative procedures which will guarantee that each Local and each Orchestra will know exactly both their duties and their rights and privileges as participants in the Fund. When those procedures are established they will be summarized in Senza Sordino.

One fact has been made completely clear by the Trustees — once an orchestra votes to join the Fund, and is accepted by the Trustees, fund payments by each member of that orchestra are a Union obligation exactly like the payment of dues. *(If someone in your orchestra is collecting the funds, make his life a bit easier by having the money ready when due. If you were not working and needed that \$50 every week, you wouldn't want someone to tell you, "Gee, I forgot again. I'll bring it next week for sure." Ed.)*

GOVERNMENT AID IN THE STATE OF WASHINGTON

In the three year period ending January 30, 1969 the people of the state of Washington benefited from a Title III program for the performing arts. The average year included: 10 Opera performances reaching 29,909 students; 122 Symphony concerts reaching 155,755 students; 11 performances of The Lively Arts, (a combination opera-dance-instrumental production) reaching 32,946 students; and coaching and ensemble performances reaching 177,698 students.

A forward-looking Washington State Legislature in 1969 appropriated 1 million dollars to continue a similar program for two years, and to include theater and dance. The first year resulted in 75 Symphony concerts reaching 108,694 students; 24 Opera performances to 52,298; 33 Dance performances to 29,171; Theater performances to 71,198; coaching and ensemble performances to 18,033; and Visual Arts Programs to 116,167 students. This funding period is to end July 1, 1971.

At present the Legislature is in session and will act on a proposal to continue the program. The Governor has included \$500,000.00 in the education budget for this purpose. Interested people in the arts, labor leaders, and educators are combining their efforts to increase the level of funding to \$1,200,000.00. Cooperation between these groups to point up the value of past programs and the need for their continuance has been excellent.

Negotiations between Local 76 and the Seattle Symphony may be affected to a great extent by the action taken by the legislature.

JIM WEAVER
Seattle Symphony

The House Appropriations Committee will begin considering funding for the National Endowment for the Arts on or about April 1st. Your Congressman's vote may be the crucial vote. Write, wire or phone him today.