

# Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME X



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## NEW YORK CITY OPERA ORCHESTRA FIRST WITH CABLE TV CONTRACT

On Oct. 6th, 1971, Local 802 signed a contract covering cable television broadcasts by the New York City Opera. Significant details of this very important "first" are:

1. Broadcasts of live performances only. No video-tapes or audiotapes to be made.
2. Broadcasts limited to the island of Manhattan and to the subscribers of cable TV within the island limits.
3. Rate of pay is tied to number of cable TV subscribers. Initial payment to be \$43.08 per performance — based on 80,000 subscribers as of Oct. 6th. Number of subscribers to be evaluated once a year, the first re-evaluation to be on June 1, 1972. Every 10,000 increase in subscribers requires a 2.8% increase in performance payment.
4. All regular and regular extra members of orchestra to be paid whether they play that broadcast or not. All prevailing overscales, doubling and fringe benefits to apply.

John Palanchian, of the New York City Opera Orchestra Recording Committee, and ICSOM Representative, says:

*"Although the initial wage is quite modest, we feel the agreed upon method of adjusting the wage in June, 1972 (a ratio between subscribership and fee) constitutes a significant breakthrough and should serve as a precedent for any agreement relating to Cable T.V."*

*"It seems certain that in the near future the various Cable T.V. "systems" will be connected and the number of viewers able to receive a particular performance will increase enormously. It is essential that we musicians fully benefit in the seemingly certain growth of the media."*

## PHILADELPHIA ACTS ON WAGE FREEZE

Twenty members of the Philadelphia Orchestra went to Washington to see their senators and congressmen and demand exemption from the freeze for their orchestra.

The orchestra is in the final year of its current contract. Spokesman, Fred Batchelder, said the group not only wants the pay raise that was withheld under Phase I, but wants to be free to negotiate a new contract and not be shackled by the 5.5% guideline. Batchelder pointed out that the ability (that means Pay Board permission) to pay top salaries is essential to the continued artistic eminence of the Philadelphia Orchestra.

What is your orchestra doing about the freeze? Remember, the Partnership for the Arts campaign last year proved that writing letters pays off. You should be writing your elected representatives and all the labor representatives on the Pay Board. Remember too that you pay dues to ICSOM and that part of those dues are used to retain first-rate legal counsel. So, if you have special problems about the freeze and you don't take them to Phil Sipser, you are just letting a lot of your dues money go down the drain.

## SEATTLE INKS UNUSUAL PACT

The Seattle Symphony Orchestra began the 1971-72 season on September 21st. An agreement had been ratified by management on the 17th of September, two days after the members of the orchestra had voted 62 to 7 to accept the proposal of the negotiators.

The Seattle contract is being hailed as a new approach with possibilities for solving the problems of American Symphonies. Arthur Fielder was quoted in the local paper as saying, "It sounds as if you've translated into contractual procedures the spirit of joy". It will be some time before that can be confirmed, but the orchestra is optimistic.

During the negotiations there was a commitment on both sides to open up lines of communication whereby problems can be openly discussed instead of being hidden and allowed to fester. This is a function of the Operations and Development Committee and any subject may be discussed. The Operations and Development Committee is composed of five members elected by the members of the orchestra plus the manager, the music director, and one member of the Symphony board of trustees. Within prescribed limits, the Committee may allow variances in restrictions within the contract. More important, the Committee will exert influence upon decisions of management in all areas.

By this time next year we hope we can report an improved climate and environment in which musicians can live and mature. Copies of the contract will be available shortly from CRCC.

JAMES WEAVER, *Chairman*  
Seattle Orchestra Committee

*The new Seattle contract, whether it does or does not succeed in translating contractual procedures into joy, must be counted a triumph for all concerned. With the demise of the SST program on which Boeing Aircraft relied so heavily (Boeing is major to Seattle's economic picture) and with the resultant difficulties in obtaining state funds for the Orchestra, it would not have been surprising for management to decide to "retrench" financially or for the Orchestra to lose some of its verve and militancy. But, apparently everybody decided to take the difficult, but progressive route. S\$\*.@¢¼%V#T"(-&%)\*!!! That is not a typo — it is SENZA's "touche" for Seattle.*

*We hope our readers will not overlook the unusual fact that the Orchestra accepted the contract two days before management approved it. Those people in Seattle seem to have no respect for the time-honored customs of cancelled seasons, midnight ratification meetings and similar negotiation rituals. Ed.*

Would your members who retired this year enjoy receiving SENZA SORDINO? Send us their names and addresses for a year's free subscription.

# ABOUT THOSE CONDUCTOR EVALUATIONS . . .

"For all the sad words of tongue or pen, the saddest are these 'It might have been.'" Whittier.

Now the Cleveland Orchestra "we just never found time to do the conductor evaluations" has a new conductor. Unpopular in a straw vote taken by the players, nevertheless the management has made their choice.

What if, as in some ICSOM orchestras, they had been filling out and filing the evaluations — what if their management could have from them a file on possible candidates — what if reports on a particular conductor, from orchestras of a similar caliber, had been on hand and available to the committee — what if they could, as an ICSOM orchestra, have presented a 5-year summary of each of the possibilities being considered as a possible Musical Director — who knows, might things have turned out differently?

"Well, maybe it happened there, but it won't happen here." Oh Yeah?

Now is the time for each orchestra to send the Vice-Chairman, David Smiley, a list of the conductors they have evaluated from September and October. When he gets that list, he will make a master and send a copy to each orchestra. This is what ICSOM is all about.

DAVID SMILEY

(name of conductor)	(dates of performance)		
1. BATON TECHNIQUE: How well does his baton technique indicate exactly when and how he wants you to play? (cues, preparatory beats, sub-divisions, size of beats, dynamics, etc.)		Excellent Good Fair Poor	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
2. KNOWLEDGE OF THE SCORE: How thorough is his knowledge of the scores he has conducted?		Excellent Good Fair Poor	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
3. KNOWLEDGE OF THE ORCHESTRA: Evaluate his knowledge of the capabilities and special problems of <u>your instrument group</u> .		Excellent Good Fair Poor	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
4. MUSICAL STYLE: How well do you feel he understands the various musical styles he has conducted? (Classical, Romantic, Contemporary etc.)		Excellent Good Fair Poor	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
5. REHEARSAL TECHNIQUE: Does he use time efficiently, communicate effectively, with confidence and courtesy, and avoid wasted effort?		Excellent Good Fair Poor	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
6. LEADERSHIP: Evaluate his quality of leadership. (Does he command the respect of the Orchestra? Does the Orchestra respond willingly?)		Excellent Good Fair Poor	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
7. RE-ENGAGEMENT: Would you like to have him conduct our Orchestra again?		Yes No Undecided	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
8. SUBJECTIVE RESPONSE: Did you like him as a person?		Yes No	<input type="checkbox"/> <input type="checkbox"/>
9. INSTRUMENT GROUP: I am in the string _____ Woodwind _____ Brass-Percussion _____ group.			
10. COMMENTS: Write any personal observations you have of him.			

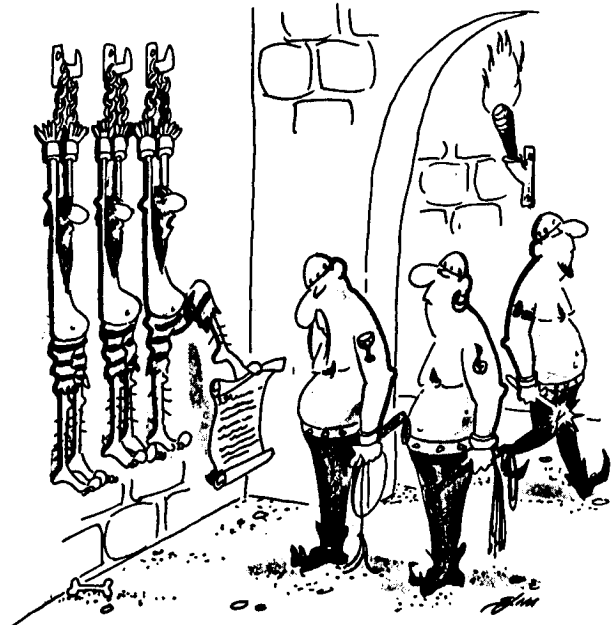
  

Legend for Master Evaluation sheet:	Strings	<input type="checkbox"/>
	Woodwinds	<input type="checkbox"/>
	Brass-Percussion	<input type="checkbox"/>
	Entire Orchestra	<input type="checkbox"/>

# DALLAS LOCKOUT ENDS

Just prior to press time word came that a settlement had been reached in Dallas. The brief details are: \$25 increase; pension established; severance pay; 40 week season — an increase of 3 weeks; one year contract.

Negotiations like those which took place in Dallas are just plain tough on the sensibilities, the nerves and the pride of the musicians. Sometimes the only salvation is that old saw, "Don't lose your sense of humor." The cartoon below, sent to SENZA by the Dallas players at one of their most trying moments, indicates that at least they were able to see the ludicrous side of the situation.



*Editorial comment: We wonder if our colleagues in 52-week season orchestras appreciate the difficulties the musician-negotiators faced in Dallas. Operating under a 37-week season, their orchestra was disbanded at a crucial time. Orchestra meetings, the backbone of committee strength, were impossible. The Committee, although backed by good legal counsel, nevertheless had the entire responsibility on its shoulders. To its great credit, the orchestra, when reassembled, showed its mettle and presented a solid front. SENZA offers congratulations to all concerned. And a very special bravo to the Dallas local which, to the tune of \$3,500 helped out on the legal expenses.*

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*EDITOR: The following was passed by ICSOM's 1971 Conference: "The 1st Vice-Chairman shall maintain a complete and current file of the conductor evaluations made by all ICSOM orchestras. . . ."*

*ICSOM's Conductor Evaluation Form is reproduced above. It is a simple matter to make as many copies as needed.*

*Nearly every ICSOM orchestra seeks to have its voice heard in the selection of its conductors; it wants its special expertise to*

*be put to use. But "popularity polls" are not the answer. They will always be suspect to management. Conductor evaluations are factual and cannot fairly be called popularity polls.*

*Let's get the "evaluation habit." Let's do that much for each other.*

# TWO PENNANTS FLY IN PITTSBURGH

The champion Pittsburgh Pirates might be surprised to learn that when they defeated the Baltimore Orioles in the World Series in October, they became Pittsburgh's second World Championship baseball team of the year. SENZA SORDINO had long before bestowed the title of "World Champs" on the Pittsburgh Mahlers! By defeating the strong New York Penguins, who had themselves tied the Japan Philharmonic, the Mahlers became undisputed champions of symphonic softball. The Mahlers themselves tell how they did it:

The Pittsburgh Symphony Mahlers, Softball division of the Pittsburgh Symphony Society, closed out a successful season with an overall record of nine wins and three losses. (A good deal better won-lost average than Pittsburgh's "other" champs. Ed.)

Highlight of the season came when the Mahlers traveled to New York City to challenge the highly touted New York Philharmonic Penguins.

Meeting on neutral ground in Central Park before some fifty or more disinterested spectators, the game began in high spirits. The Mahlers jumped to an early lead, but it was to dwindle as the pin-point precision of Penguin Pitcher Walter Rosenberg took effect. At mid-way in the contest the dust of Central Park was dry in the throats of the Steel City Slumpers as they found themselves behind eight to five.

With two out in the sixth however, Mike Grebanier spanked a single to left field and began a six run rally which enabled the Cinderella team from Western Pennsylvania to emerge with a fourteen to eleven victory over the Big City Boys.



**PITTSBURGH'S "OTHER" CHAMPS**

Front Row (l to r) David Mairs, William McGlaughlin, Rovin Adelstein, Richard Kvistad, Samuel Kang, Stephen Paulsen.

Back Row (l to r) Howard Hillyer, Stuart Discount (Manager,) Richard Happe, Charles Hardwick, Harold McDonald, Rodney Van Sickle, James Walker.

After the game, Mahler coach, Stuart Discount was quoted as saying, "My boys are great! They can beat *any Orchestra*."

Low point of the season came after the final game when it became necessary to bid fond farewell to team founder and Co-Captain Donald Whyte who had played out his option and was signed by the Cincinnati Symphony squad. We are presently in desperate need of a slick fielding, hard hitting short stop who can play a violin!

THE MAHLERS.

## ICSOM'S WANDERING MINSTRELS

*Proving that the road to artistic and financial Eutopia has no end, our ICSOM musicians continue to move, and move, and move. (It would be interesting if some reader would undertake a study of the relationship between annual salary and the number of yearly personnel changes in our orchestras.) At any rate, this is where some of our colleagues are playing this season:*

**INDIANAPOLIS:** Violinists; Anne Berns, Mark Zimmerman, Thomas Moore, Lawrence Sonderling. Violists; Leonard Hassman, Gary Logsdon. Janice Fischer, 'cello; Jackie Myers, Harp; Helen Plamer, Bass.

Indianapolis reports five of the above are in their first regular orchestra jobs. Welcome and congratulations. Two are from the troubled Kansas City Philharmonic.

**NEW ORLEANS:** Violinists; Anne Baker, Cassandra Doran, Victoria Grantz, Suzanne Kelly, Hideo Yamaguchi, Ai Young Chung. Violists; Jeanne Jackson, Milton Radel, Ronald Smith. 'Cellists; Michael Brinegar, Marti Kanin, Laura McLellan. Robert Rutch, Principal Horn. Bruce McLellan, Second Horn. Michael Udow, percussion.

**HOUSTON:** Josephine Citron, Phyllis Herdliska, James Horrocks, Karen Kierstead and Rosemary Silversteen. (*Houston, apparently THE bastion of symphonic democracy in Texas does not list their new members by instrument!*)

**CINCINNATI:** Violinists; Allen Gersett, Stephen Schaefer, Donald Whyte. Viola; Raymond Stillwell. 'cello; Sally Whyte. Bassoon; Frank Heintz.

**MINNESOTA:** Violins; Herbert Greenberg, Charles Pikler, Adam Han-Gorski—Assoc. Concertmaster. Lawrence Wheeler, Asst. Prin. Viola. Marcia Peck, 'cello. From the Rotterdam Symphony, Basil Reeve, Asst. Prin. Oboe. John Miller Jr., Prin. Bassoon. Piano; Vladimer Levitski. Henry C. Smith, Asst. Conductor and Trombone.

STUMPED OVER THE WAGE FREEZE? CALL OR WRITE PHIL SIPSER ABOUT YOUR SPECIFIC PROBLEM.

## ICSOM WELCOMES THE OREGON SYMPHONY

The Oregon Symphony, an "orchestra man's orchestra," started as the "Portland Symphony" in 1911. Like most American orchestras it was formed by theater musicians meeting to read symphonic literature for their own pleasure. Various members took turns conducting.

In 1922 the orchestra was sponsored by the Portland Symphony Society which has continued its sponsorship to the present time. In 1967 the name was changed to the "Oregon Symphony" in order to increase the activities of the Orchestra and to broaden its base of economic support.

Willem Van Hoogstraten became conductor in 1925. He remained until 1938, during which time he developed the orchestra into a nationally recognized group, playing nation-wide broadcasts and appearing at the San Diego Exposition of 1935.

Dormant during the World War II years, the orchestra was revived in 1947 under Werner Janssen. After two seasons the Society announced it could not continue because of financial troubles. A plan was evolved by Portland Musician's Union President, Herman Kenin, under which the musicians would play a cooperative season, accepting a share of the box-office receipts for their salaries. **The musicians even agreed to guarantee the salaries of a few needed imports if the Society would furnish the conductor, music and concert hall.** A committee of five musicians was recruited to the Union to administer the plan. The Society agreed, and allowed the orchestra's committee to select the conductor.

The committee chose James Sample. Rehearsals were shifted to evenings so musicians could hold day-time jobs. After two "cooperative" seasons, the orchestra resumed a normal salary set-up. Sample conducted for four seasons, followed by two years of guest conductors. Theodore Bloomfield directed for three seasons, Piero Bellugi for two and, after another season of guests, Jaques Singer was appointed conductor. He begins his tenth season this year.

The Orchestra plays 11 pairs of subscription concerts in Portland plus 4 in Salem, the state capitol. In addition to regular school concerts and 4 "Pops" concerts, a reduced unit of the orchestra performs school concerts and a series of adult concerts in other Oregon communities. The 1971-72 season extends from Oct. 3 to April 11.

The history of the Oregon Symphony points to eventual full-time employment for all its players. Minimum salary has increased by more than two and one-half times during the past nine years. The number of services per season has also continued to rise. The orchestra is rapidly reaching a point where many members will need to choose between dropping their other jobs or leaving the symphony.

Speaking for the personnel of our orchestra, we are happy to be accepted by ICSOM and hope that we may strengthen ICSOM in the good work it is doing.

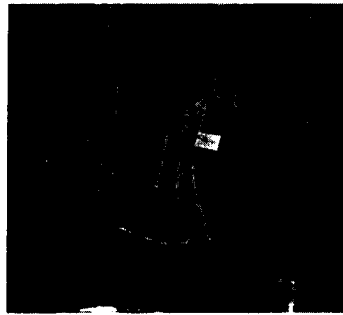
CHARLES E. DIETZ  
*Oregon Symphony*



OREGON SYMPHONY ORCHESTRA COMMITTEE

(l-r) Robert Nagle, co-chairman, Pat Miller, Catherine Palladino, Hugh Ewart. Not shown — Phil Murthe, co-chairman.

## MEET RALPH MENDELSON



Mendelson presiding over the  
1971 ICSOM Conference

Orchestra committees come and go: some effective, some less so. We musicians are inclined to take their existence for granted; at times, regrettably, we tend to pay too little attention to their makeup and our cooperation with them may be less than complete. In a contract year, however, enlightened self-interest demands other attitudes.

For the crucial contract committee the members of the New York Philharmonic inevitably look to Ralph Mendelson who has become, over the years, their articulate spokesman and highly skilled negotiator. His keen grasp of detail, his inordinate patience and tenacity have won him the respect of our Union chieftans, our legal advisors and, one can be sure, the respect of management. That his talents have now been recognized by the constituent bodies of ICSOM is a tribute to their good sense.

Ralph joined the committee in 1957, his fifth year in the orchestra, served on subsequent committees in 1959, 1964 and, as Chairman, in 1967 and 1970. It was in 1967, incidentally, that on his initiative the Jointly-Trusted Pension Plan was won — an historic first. In 1969 he was elected Secretary of the Pension Trustees and in 1970 was elevated to the chairmanship.

Ralph received his early training on the violin in Cleveland where he was born in 1926. In 1944, after a two-year stint in the Navy (where he received intensive training in science and electronics), he matriculated at the Juilliard School resuming his musical studies, now under the tutelage of Edouard Dethier. In 1950 he won his Bachelor of Science degree and a year later his Masters. It was during his final year in school that, in response to an announcement of an opening in the orchestras of the New York City Center Opera and Ballet, he switched to viola and was promptly given a contract. This was followed in 1953 by an invitation to join the viola section of the New York Philharmonic. His wide-ranging musical activities also include teaching and since 1968 he has held a position of Artist-in-Residence at New York's Hunter College.

Other than the standard tools of the violist's trade, at contract time Ralph invariably carries with him what may well be his secret weapon and perhaps a key to his success as a negotiator. Often in the heat of battle, the air charged with extravagant claims and counterclaims, Ralph will calmly unsheath his ever-present slide rule and, with expertise acquired in his Navy days, will coolly lead the proceedings back to reality by his punctilious computations. On many an occasion the management team has been made to see the light, our hard-boiled union officials and hot-shot lawyers looking on, virtually palpitating with awe and admiration.

I feel confident that I speak for a large majority of the members of the Philharmonic when I say that, given his experience, ability and devotion, Ralph Mendelson will lead ICSOM to new levels of effectiveness.

L. BERNSOHN

*The most frequent request of the Editor is, "Write something explaining what ICSOM is — many of our new members don't understand its importance." This year, just for variety, we hope to explain ICSOM by taking a look at its outstanding leadership, both present and past. Our thanks to Mr. Bernsohn of The Philharmonic for preparing the above article.*