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SAN FRANCISCO INKS ONE-YEAR PACT 18% Gain Despite Wage Freeze

The San Francisco Orchestra completed negotiations on the 1971-72 contract during the first week of the season which opened on December 1. There were several unusual features for us in this negotiation. First, the wage-price freeze, which had caused so much discussion, was upon us. Second, we had just come from one of the most successful seasons ever held and looked forward to a following season which was in essence "Sold Out" before the first note was played. The management had to stop the sale of season tickets during the summer so that they could offer some singles. Even so, some of the concerts were *completely* sold out.

Sold Out Season — Time for Improvement

The Orchestra felt that this year was one for real improvement in the salary, the pension and some other areas all at once and not withstanding the freeze. Our management admitted that they expected to pay a raise, but said that they were instructed by their board not to give anything more than the 5.5% allowed by the pay board.

Trades Are The Key

This attitude prevailed up to the very end, and although we were able to accomplish some of our goals, anything past the 5.5% was only accomplished by some sort of trade. Additional work was allowed by the pay board, which meant we could get more weeks in the season. We pushed hardest for an increase in weeks for school concerts for those not playing the S.F. Opera season. (11 weeks) An offer for another week of paid vacation in trade for 4 children's concerts of one hour each spread through the season was reluctantly agreed to. We didn't like going beyond the 8 service per week limitation, but the only way we could get the vacation was by this route.

Talk & Play

Most of the things we were looking for were not in evidence by the deadline for the first rehearsal of the season. We didn't particularly want to strike, but would if necessary. The management knew this and also knew that it wanted to start on time — very much. It was in this context that the orchestra rejected the "final offer" two days before the first rehearsal, and sent back a message that we would be willing to talk and play, but with no guarantees as to how long. The idea was that if there was continued progress in negotiations we would continue to play, but not a minute longer.

Union Negotiator Scores

Our negotiator, AFM Local 6 Vice President, Jerry Spain, was quick to understand the situation and put every bit of leverage to work. He came back within two days with progress toward the

(Continued on Page 4)

STALEMATE IN BALTIMORE AND INDIANAPOLIS BALTIMORE OUT 8 WEEKS

The Baltimore Symphony Orchestra has come alive in the last few years. Rising standards and growing, turned-on audiences have given the orchestra an air of enthusiasm and optimism. Unfortunately, the Orchestra Association has not managed to rise to the financial and psychological challenge of having a winner. Laboring under the handicap of an old fashioned elitist image, and unwilling to adopt the ambitious goals and bold promotional methods of more successful managements, the Association's approach has been to offer no gains and many losses.

The orchestra asked a three-year contract with a \$25 increase each year, plus 4, 2 and 2 weeks additional, bringing the total to 46 weeks at \$285 in 1973-74. After beginning the season on a talk and play basis, the 13th month of negotiations was reached with no money offer whatever. A 30-day notice of intent to strike was given on Nov. 29th. Management promptly demanded a retraction of the notice under threat of immediate suspension of the season. The orchestra's reaction was incredulous anger and hardened resolve.

First Financial Offer

On Dec. 17th, an offer of \$0.00, \$7.50, and \$7.50, with no increase in season was rejected 76 to 3 by secret ballot. (*The \$0.00 figure is not, repeat NOT, a typographical error. Ed.*) The orchestra was locked out on Dec. 27th, two days before the announced strike, with non-payment of salary retroactive to the beginning of Christmas vacation, Dec. 18th. Commenting on the musicians' demands, Association president, Joseph Meyerhoff said, "Cost of living be damned."

Second Financial Offer

By Feb. 17th, with the sustaining fund drive up substantially and public opinion strong for the musicians, management offered \$10 retroactive to Nov. 14th and two summer weeks this year, plus \$10 and 40 weeks (up from 38) next year. Union president Vic Fuentealba pointed out this offer put management ahead some \$26,175 on this season's budget, whereupon management hotly denied its own salary figures.

Philadelphia Helps Out

The support expressed by many orchestras during this strike has given morale a boost. The Philadelphia Orchestra has chosen not to perform on its five-concert Baltimore series since the beginning of the strike. This has been especially helpful and very much

(Continued on Page 4)

WHO CHOOSES OUR CONDUCTORS?

A REPORT FROM BOSTON

Mod Maestro Ozawa the new Music Director in Staid Old Boston? Surprising? There is more to it than meets the eye:

"We feel this was a classic example of how effective the ICSOM Conductor Evaluations can be. Ozawa had been 'evaluated' at least three times over the past few years, along with all other guest conductors. His rating had improved dramatically each time. This year's evaluation showed an overwhelming majority of the orchestra favored him for the post of Music Director.

"Of course, management and trustees had access to the evaluations and studied them before reaching their decision. (They have often expressed their genuine concern that a Music Director should not be chosen who was not acceptable to the players.)

"A further assist in the decision came from a relatively new committee we have, called the 'Artistic Advisory Committee.' The committee consists of 5 players, nominated jointly by the management and the Players' Committee, and elected by the players. It acts as a sounding board to management to reflect, in an informal way, the attitudes of the players on artistic matters. It was clearly significant that the trustees approached Ozawa immediately after a meeting with the Artistic Advisory Committee at which each member of the committee told the trustees emphatically that Ozawa should be their choice.

"Needless to say, everyone in the Boston Symphony Orchestra, players and management alike, is gratified and happy with the results of this sort of cooperation."

ROBERT RIPLEY, Chairman
Players' Committee
Boston Symphony Orchestra

NUGGETS FROM MONTREAL

Weekly schedule (7.04) . . . These eight services will take place according to the following schedule or according to a similar schedule which must be for a complete winter or summer season and must be announced at least two months in advance. However it is clearly understood that there shall be two consecutive days off every week and that these two consecutive days off will not vary from week to week in any season. . . .

Audition committee (13.14) . . . The Music Director will not engage a musician against the majority vote of the (Audition) Committee, but would reserve the power to veto a Committee recommendation which he did not approve.

Probation committee (6.01) . . . Before May 1st of the first year the original audition committee will decide whether the player will be removed from probation at the end of that year, otherwise he will remain on probation for another year. Before February 1st of the second year the same committee will decide whether the player should remain with the orchestra. . . .

Notices (4.03) . . . Notwithstanding the above, it is agreed that no notice of non-renewal will be given during the final season of any Music Director's engagement with the orchestra and not more than two consecutive notices of non-renewal shall be given to the same musician.

Extra services (9.10) . . . All extra services contained in the schedule given to the players at the beginning of a season shall be paid for unless players not required are notified in writing at least three weeks in advance.

THE EDITOR'S DESK

The negotiation reports from San Francisco, Indianapolis and Baltimore provide striking similarities and even more striking contrasts. Up to, and including the point where all three orchestras decided to "talk & play," negotiations ran a parallel course. But one orchestra signed and two are on strike.

From the reams of material published by the players in Baltimore and Indianapolis one can attest that those orchestras approached negotiations with just as much care, thoughtfulness and practicality — yes, and with as much pride and patience as did their colleagues in San Francisco.

All three orchestras negotiated in good faith, with intelligence and with restraint. All three offered to talk and play. There the similarity ends and contrast begins.

Talk is fine if, as in San Francisco, somebody is really listening!

Conductor Evaluations Come of Age

Last year the Houston Symphony reported their Conductor Evaluations played a large role in the appointment of Lawrence Foster as their Music Director. Now Boston reports the same.

Some managers, when considering a guest appearance for a young conductor, are now asking their Advisory Committees to find out how he was evaluated by other orchestras.

The ICSOM Conductor Evaluation program is a little like insurance — it's a pain in the neck to keep paying the premiums but that's the only way to keep the policy in force. And like all insurance you can never tell when you, or some member of your family (your ICSOM family that is) will need it.

Stephen Goble, English Hornist of the Milwaukee Symphony died of a heart attack on November 21st, 1971.

Mr. and Mrs. Edwin P. Goble, of Sheffield, Mass., have established an oboe scholarship in their son's name. Contributions can be sent to the STEPHEN GOBLE SCHOLARSHIP, New England Conservatory of Music, Boston, Mass.

Stephen was twenty-two years old.

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STRESS AND MUSICIANSHIP

The following is a condensation of an article which appeared in the European publication, "Das Orchester." Preparation for SENZA courtesy of Henry Shaw and members of the Cincinnati Symphony.

In 1964 and 1965 the German scientists H. Schmale and H. Schmidtke published the results of a study of psycho-physical stress on musicians. The cost of their study was amply repaid, since the book was used from time to time not only as a source of information but also as a tool to educate the public on a phase of the symphony orchestra profession little understood. It is especially gratifying that the Vienna Symphony Orchestra, as part of the observance of its 70th anniversary, gave a team of scientists from the University of Vienna the task of carrying out a similar study with the title of "Stress and Musicianship." Special emphasis was given to the psychological aspect of stress, more so than in previous analyses.

The first part of the book occupies itself with the results of individual interviews with 24 members of the Vienna orchestra. They were chosen at random and represented all instrumental groups and sections. The interviews were confirmed with an exhaustive questionnaire. Maximilian Piperek who led the study team characterizes the ways in which musicians deal with the effects of stress. Remarkable is the discovery that the number of neurotics in this study was 4 — 5% higher than in other career groups. Also interesting is the analysis of the well known "chain reactions" of slips which arise when an unexpected mistake leads to a "collective guilt feeling." All other results were in accordance with the findings of Schmale and Schmidtke.

The report on the psycho-physical experiments of Dr. M. Haider and Dr. E. Groll-Knapp which follows is the main section of the book. They are quite revealing. A large number of measurements was made of the 24 musicians of various sections during rehearsals and concerts, and brain activity was recorded for the first time (by electroencephalogram — EEG) along with pulse rate (as measured by an electrocardiogram) combined with an acoustical registering of the music being played. A fascinatingly clear, and at times frightening, picture of the physical processes which occur while performing was put together. Recorded pulse rates of more than 140 are not rare here and this, along with EEG's proves in an especially impressive manner how stress of the central nervous system is dependent on the individual's role in the orchestra and upon his physical condition. In addition it was demonstrated that the strings show an especially high average pulse rate due to their constant, extremely active movements, while the winds have a generally slower average pulse rate alternating with periods of exceedingly rapid pulse rates while playing solos. It was found that the difference in stress between rehearsals and concerts is less than one might have expected because rehearsals are principally the times when the more difficult passages are worked out. Measurement of the room temperature, decibel level, lighting conditions, and dust, moisture and CO2 content of the air augment the test and prove that old concert halls, although their acoustics may be excellent, are nowadays not the most appropriate working environment for a hard-working orchestra.

Schmale and Schmidtke had established that the career of orchestra musicians is "not an easy job;" now this is corroborated by the Viennese researchers who so go far as to call it a "real stress career." It is in the nature of things that only a few sentences of this book could be dedicated to the happy and rewarding moments of an orchestra musician. Despite the findings, it should be noted that only 16% of the Vienna musicians surveyed would not choose the same career if they had it all to do over again.

ICSOM STALWARTS

Three musicians who have played important roles in the growth of ICSOM are Dave Smiley, Vice-Chairman; Henry Shaw, Vice-Chairman for Central orchestras; and James Weaver, Vice-Chairman for Western orchestras.

Dave Smiley is a native of Los Angeles. (Not too many of those around.) He is also a very fine violist. (Not enough of those around either.) Dave's career began with commercial work in Los Angeles, a stint with Stan Kenton, resident quartet work and substitute work with the Los Angeles Philharmonic. While that was going on he earned his master's degree at USC. After that he settled down and joined the San Francisco Orchestra.

Dave's importance to ICSOM would be difficult to exaggerate. He was Editor of SENZA SORDINO for five years and developed its present format. Long before the Strike Fund, Conductor Evaluations, Government Support for the Arts and other such programs were popular items, Dave was advocating them in SENZA. Dave is a "doer" with strong ideas on many subjects — music, politics, unionism.

He also has his wild side. He has a bicycle and he rides it the 14 miles to work and return. Claims he logged 7,800 miles on it last year.

Henry Shaw is the assistant principal, 2nd violins, in Cincinnati, and is principal of that section in the opera orchestra.

He joined the orchestra at the age of 21 while still a student at the Cincinnati Conservatory from which he eventually received a master's degree. This year marks his 32nd year in the Cincinnati Symphony.

Henry has put in many years on the Orchestra Committee, five as Chairman and has participated in the negotiation of three contracts. He has been an officer of Local 1's Credit Union.

His interest in, and importance to ICSOM is best proven by the fact that his orchestra named him its delegate to every ICSOM Conference since the inception of ICSOM. He has served as Vice-Chairman for the Central orchestras ever since that office was created.

James Weaver, trumpet, Seattle Symphony, Vice-Chairman for Western orchestras. Joined the orchestra in 1953. Elected to the Orchestra Committee in 1954 and served every year but one since then. Chairman for about ten years. Chairman of the negotiating committee for several recent contracts. Member of Board of Directors of the Seattle Local.

Those are the bare facts. Behind them is a man who didn't want them printed at all. Although he graciously responded to a request for biographical information, he also wrote, "Some members may feel this kind of publicity tends to perpetuate people in office. This would be detrimental to ICSOM. I am not opposed to such articles on the major officers." We apologize to James for ignoring his wishes, but the bare facts in the above paragraph label him a "major officer" whether he likes it or not. Perhaps this will perpetuate James Weaver in office. That's bad?

We regret to end this resume of ICSOM officers on a sad note. The following was sent in by Henry Shaw of Cincinnati:

We have learned with great sorrow of the death of Harold Laudenslager, a member of the Detroit Symphony. Harold was a violinist and an extremely talented composer.

He is remembered as a fellow musician of great warmth and dedication, who served as secretary of ICSOM for several years. All of us who came to know him in ICSOM will miss him very much.

SAN FRANCISCO INKS ONE-YEAR PACT

18% Gain Despite Wage Freeze

(Continued from Page 1)

goals that we had laid out, and had finished work on the language during the second week of the season.

The basic contract, up \$15 to \$265 weekly, will guarantee an increase of \$1,985 for the basic man who does not play the opera, making a season of 49 weeks (increased by 5). Total annual salary will be \$12,985 for these players. The vacation was increased to four weeks with the trade. Not nearly enough in our eyes, but still an improvement. It seemed an unfair and strange ruling on the part of the pay board that made vacation pay count as earnings! For those who play the 11 week Opera season 39 weeks with optional summer weeks to take off if necessary — two more weeks of season than last year's 37.

Recordings for Pension

We have not done any recording for a long time and of course new work is allowed by the pay board. Since pension increases had been demanded and the players had expressed the willingness to accept some of the new wages in pension increases, a plan was created to pay the cost (figured on maximum use of premium pay) of six recording sessions into the pension fund *whether or not any recordings are made* in return for six recording sessions scheduled by them and played without additional remuneration by the members of the orchestra. This money, approximately \$75,000 will be placed by the Association into the pension plan and allow a retiring pensioner with 25 years service a rise from \$250 to \$400. Not a bad improvement.

Opera Merger Next

The basic problem of our orchestra, that of one group being out of work while another part is working overtime playing the Opera is beginning to be solved. The real solution is to force both the Opera and Symphony to accept the Symphony Association as the basic employer and to use the whole pool of musicians for both the fall school concerts and the opera. This might mean slightly less money for the current Opera group, but much better scheduling and a lighter work-load hopefully, and an end to the segregation of our people. It is towards this problem that the next negotiations will be pointed.

We followed the excellent advice of ICSOM legal council Phil Sipser in many areas and especially, in view of the topsy-turvy financial situation we insisted on a one year contract. Perhaps our most appreciated plus, besides the very strong united feeling among the orchestra, is the truly fine representation we received at the bargaining table by our local Union in the person of Jerry Spain.

—LLOYD GOWEN
Committee Chairman 1970-71

STALEMATE IN BALTIMORE AND INDIANAPOLIS

BALTIMORE OUT 8 WEEKS

(Continued from Page 1)

appreciated. Press coverage has been extremely good, both in quantity and in quality. Mayor Schaefer has met with both sides, and has had a mediator deeply involved for some time.

Orchestra's Resolve Grows

After eight weeks of strike, the orchestra's resolve is growing stronger. It has been obvious from the beginning that a long range solution to the orchestra's problems must be undertaken now. As far as the orchestra is able to find out, the Association's planning for the future consists almost entirely of reciting "Rome wasn't built in a day," and praying for manna from Washington. Until this is changed there is no future for the Baltimore Symphony. But the orchestra has a lot more faith in itself and in its community than has the Association.

BALTIMORE SYMPHONY ORCHESTRA
PLAYERS COMMITTEE

INDIANAPOLIS ON STRIKE

The musicians of the Indianapolis Symphony must qualify as some of the most patient orchestral players in existence. In 1966 they agreed to a five-year contract because, according to Hal Bailey, Secretary of Local #3, ". . . the Employer negotiating committee persuaded us that if they could have just five years they could solve many of the problems of the orchestra and in turn solve many of our problems." That unusually long contract culminated in a 1970-71 season of 36 weeks at a scale of \$185 per week. The yearly wage of \$6,600 placed the orchestra in 27th place among ICSOM orchestras.

Early Start on Negotiations

Negotiations for a new contract opened on Jan. 22, 1971. On Feb. 19th, the Union submitted economic proposals. Management had been given its "five years." Now it was time to solve some of the musicians' problems. But, nine months and 15 negotiation sessions later, Management had made no counter economic proposals.

Talk, Play and Pray —

In the fall of 1971 the orchestra began its new season. Although the old contract had expired in June, the orchestra went back to work under the old terms. They did so mostly because of the wage freeze, but partly in the hope of getting meaningful negotiations started. On Jan. 4, 1972, when there still had been no economic proposals from Management, a notice of intent to strike was given. On Jan. 20th, one full year after negotiations had begun, the orchestra played its last concert and the very patient Indianapolis musicians officially went out on strike.

As SENZA goes to press the situation in Indianapolis remains unchanged.

Addenda: Among other items the orchestra has asked for a guarantee of 80 players. The orchestra once numbered 87 but had been reduced in recent years — and in those same years the administrative staff grew from 7 to 11.

Although Management made no financial offer, it did propose another five-year contract.

This report on Indianapolis was prepared by SENZA from material submitted by the Indianapolis Orchestra Committee.