

# Senza Sordino

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## RECORDING SYMPOSIUM HELD

On Wednesday, February 28th, a symposium was held at the Americana Hotel in New York. Present were orchestra managers, musicians from the rank and file of their respective orchestras, Local representatives, Hal Davis and the members of the International Executive Board and legal counsel representing the managers and the A.F. of M. The Symposium was arranged by the A.F. of M. at the request of orchestra managers for the purpose of having a frank discussion concerning the alarming and continuing decline in symphonic record production in the United States and Canada. The meeting was informational in nature with no intent by the parties present to reach agreements which would bind orchestra personnel.

Counsel for the managers cited the decline in classical record production in the U.S. from 85% of the total recording market in 1910, to only 5% in 1973. Last year there were only five orchestras recording. They were New York, Philadelphia, Boston, Chicago and Los Angeles. The companies recording the Chicago and Los Angeles orchestras are presently withholding contracts while awaiting the outcome of industry negotiations with the A.F. of M. this summer. It was pointed out by managers' counsel that recording prices are 50% to 60% lower in England than here and that the loss of the classical market was due to the high labor cost of producing a record in the U.S. or Canada. In contrast to the meager number of recording sessions held here in 1971, there were 471 recording sessions held in Europe. Orchestra managers felt that for the prestige it lent to their respective orchestras, and for the potential economic gain to more symphony musicians, consideration should be given by all parties present to the problems, and to be prepared to make necessary changes to affect a larger cut of the recording pie in the U.S. and Canada. They were of the opinion that the working conditions in the present recording contract were to blame. In broad terms, what was called for was consideration of a minimum call on a yearly basis, a sliding-scale for orchestras and permission to make trade off agreements. This is an agreement to pay for recording sessions by eliminating services from the existing schedule, making additional payments into pension funds, and similar arrangements which eliminate the necessity to pay the musician additional compensation for recording activity. It was further suggested that a small committee representing the managers and the A.F. of M. meet again to discuss these matters.

Mr. Davis stated that the A.F. of M. would not agree to further meetings in which there were no representatives of the rank and file symphony musician involved. Further assurances were given to musicians present that no A.F. of M.-Recording Industry agreement would be made without the presence of musician representatives. To management request that Locals be permitted to reach recording agreements without being bound by an International agreement. Mr. Davis assured those present that this would not be permitted. He asserted that there was no way in which the American worker could compete with the wages paid the European musician, engineer or anyone associated with the production of a record in Europe. It was pointed out that the recording industry has a responsibility in the decline in classical record production, and that at last year's negotiations they refused to give any guarantees of increased productivity and increased employment of U.S. and Canadian orchestras in exchange for contract concessions. He spoke of the discouragement with the inability to get industry representatives to produce pertinent facts that might influence the negotiations to everyone's bene-

fit. There is great reticence on the part of the recording industry to produce information and it is necessary to bargain in ignorance without it.

The Cincinnati arrangement, formerly acceptable, of trading recording time for additional weeks of vacation was discussed. Traditionally, symphony contracts involve the employment of symphony orchestra musicians for a specified number of weeks of services. Services are generally defined as concerts or rehearsal for concerts. Recording has been considered extra orchestra activity for which extra remuneration is received in accordance with terms of the A.F. of M.-Recording Industry agreement. For ten years orchestra musicians have considered anathema the practice of making recordings in trade for anything, and it is presently illegal to do so. At this symposium orchestra delegates showed little indication of changing this position. Several Local representatives spoke in favor of "trade-offs," however, several others indicated that they would not allow such an agreement to appear in their local contracts. Orchestra delegates suggested that other alternatives be investigated in order to restore a greater market for symphony recordings here, as well as greater orchestra recording activity. It was suggested that conductors exert more effort in this direction in behalf of their American orchestras and that tariffs on foreign recordings be explored. Privately, musicians feared that reducing scales in order to cut into the European market would only cause European orchestras to retaliate in kind in order to maintain the status quo. Since recording activity is essential in providing the European musician a livelihood, reduction of such activity poses a real threat to him.

It is expected that orchestra delegates will be reporting to their orchestras, ideas and arguments expressed at the symposium and that each orchestra through a vote of its membership will indicate its feelings regarding change in the present A.F. of M.-Industry contract. This is necessary if the A.F. of M. negotiating committee is to be guided by the feelings of the majority of symphony orchestra musicians in the U.S. and Canada when it meets this summer to negotiate a new contract.

## FAIR AUDITION PROCEDURES SOUGHT

On March 1, the day following the Recording Symposium, a meeting was held in the office of A.F.M. President Hal Davis for the purpose of establishing and suggesting guidelines to be used by locals in negotiating equitable audition procedures into their collectively bargained agreements. Attending the meeting were members of the A.F.M. Executive Committee, various local representatives, personnel managers and symphony musicians. Long discussion culminated in the agreement by those present that the following should stand as guidelines to audition procedures:

1. That there must be a bona fide opening. Applications should be accepted only if a job is still open; that the job must be kept open if people are being considered.
2. That the applicants must be advised of the decision as quickly as possible; the local union should insure this.
3. That a time interval of not less than 60 days will be observed between the time that a player reads the ad in the International Musician and the announced dates of audition. (The Society must get the ad to Newark not later than the 20th of any month; the issue is mailed the 3rd of 4th of the next month and the player will see the ad from then up to the 15th of the month.)

**FAIR AUDITION PROCEDURE SOUGHT***(Continued from page one)*

4. That the players will be advised of the repertoire expected of them. That an environment will be provided for relaxation, warmup, and that the player will be accorded courtesy, quiet and a minimum of 10 to 12 minutes playing time for both solo and repertoire. That a local union representative will be present at all auditions.
5. That if a musician is held over at the request of the organization, for finals on a second day, that the cost of his hotel and meals be split; that if he must remain over for a third or subsequent days, the society will pay all his costs (meals and lodgings.) That if he is asked to return on a second trip, the society will pay all costs including round trip transportation.
6. It is expected that the player seeking the audition will pay his own transportation costs.

The meeting was held with the objective of establishing fair, uniform and equitable audition procedures, and to afford the job seeker ample facilities to be heard.

**T.M. TUNES OUT TENSION?**

The stresses and tensions all musicians encounter were well delineated in the last issue of *Senza Sordino* as great physical and psychological demands. Mentioned were performing difficult passages, high emotional response, great concentration, preconcert situations, public exposure, unclear baton signals, long rests, including many individual factors such as temperature or poor lighting which could compound the situation. However, obvious as these are, no solution was offered.

As listed below, the scientific verification of the profound mental and physical benefits of Transcendental Meditation (TM) naturally result in better rehearsal and performance. TM is a simple scientific technique of gaining deep rest which is practiced twice daily for 15-20 minutes. With the profound rest TM provides, stresses and strains dissolve and manual and mental dexterity increase, resulting in greater skill and enjoyment of performance.

This restful alertness comes to be spontaneously maintained, producing a natural resistance to the many stressful stimuli encountered by orchestra musicians.

In a study done at Harvard in February 1972, Drs. Wallace and Benson found that oxygen consumption and metabolic rate markedly decrease during TM indicating a deep state of rest.

In an article published in the *Scientific American*, February 1972 issue, Dr. Wallace stated that during TM cardiac output markedly decreases indicating a reduction in the work load of the heart, and blood lactate concentration (associated with anxiety neurosis and high blood pressure) markedly decreases.

At the University of Texas in Austin, in 1971, Shaw and Kolb found that TM speeds up reaction time, indicating increased alertness and improved coordination of mind and body, which is of great importance to musicians.

At the University of Essex in England in 1971 it was found that there is a great increase in auditory ability following TM.

At the University of California at Los Angeles in December 1971 it was found that subjects who practice TM perform faster and more accurately in a complex motor test, indicating greater flexibility and neuromuscular integration.

The elimination of mental, physical and behavioral abnormalities through the release of deep stress promotes overall efficiency and effectiveness in life.

TM is practiced by musicians in major orchestras throughout the world.

—Prepared by Susian Deitz, teacher of TM, and Nina Falk, violist with Baltimore Symphony and teacher of TM.

EDITOR: For further information write Nina Falk, Baltimore Symphony Orchestra.

**N.Y. CITY OPERA MUSICIANS  
"ADOPT" KOREAN BOY**

On the bulletin board of the New York City Opera Orchestra is a photo of an eleven year old Korean boy, Oh Eung Sun. Next to the photo is a letter in Korean characters with typed English translation. It is the most recent of the monthly letters exchanged between Eung Sun and members of the orchestra. For over a year now we have been helping him and his family (and before him, Ly Van Long of Vietnam and his family) through the Foster Parents Plan.

Plan is a non-profit organization with programs in Bolivia, Brazil, Columbia, Ecuador, Greece, Hong Kong, Peru, Indonesia, Korea, the Philippines and Vietnam. Currently 50,000 children and their families are being assisted by Plan's foster parents. Each parent (or organization) contributes \$192 each year. Of this, half is given in direct monthly cash grants to the "adopted" child, and a surprisingly large portion (about 60%) of the remainder is given to the child in the form of new clothing, blankets, linens, medical care and education. In addition to this, the entire family benefits from the distribution of used clothing, household items and medical services, provided from general funds. Plan children must attend school, so that normally "adoption" extends until the child is sixteen.

Because of the monthly letters exchanged and the continual reports describing the child's educational progress and his family's situation, true friendships and concern develop. With constant encouragement finally come hesitant requests for a watch or a football, a book or a dictionary, which an extra contribution can turn into a special Christmas or birthday gift. It is not uncommon to find correspondence continuing in the years after the child has grown up; maybe a yearly letter to keep in touch, or a special one to announce that a visit to the child's country will finally allow a long hoped for meeting.

I don't know how overwhelming it was for Eung Sun to suddenly have a pile of American musicians as friends, but it has become very important to him, and we get a measure of satisfaction from being able to help him in some small way to a better chance at life.

There are so many children that need help. I hope this may stimulate other orchestras to join us as Foster Parents (the national office is at 352 Park Avenue, New York City, New York, 10010). I even hear some talk about our considering a second child—a girl maybe!

John Wion  
Secretary, New York City  
Opera Orchestra Committee

**BULLETIN**

Our treasurer, John Palanchian, wishes to remind delinquent member orchestras that dues for the 1972-73 season was due by December 31, 1972. Your ICSOM dues collection becomes more difficult as the season winds down; therefore, orchestra treasurers are urged to address themselves to the matter of collection without delay.

**CONFERENCE DATES SET**

The 1973 ICSOM Conference will be held in Cincinnati on September 5 through 8 at the Terrace Hilton Hotel. Material pertaining to reservations will soon be sent to member orchestras. It might be wise to elect delegates now, and to begin thinking of agenda items. Orchestras are urged to send suggestions for agenda topics to Bob Maisel, secretary of ICSOM.

## INAUGURATION '73— PHILLY GOES TO WASHINGTON

On January 19, The Philadelphia Orchestra played a concert at Kennedy Center in Washington to celebrate the inauguration of President Nixon. The date was posted on the bulletin board early in December, prior to the December bombing of Hanoi and Haiphong. There was some resentment by our hard core Peace Activists but nothing more. When the bombing of North Viet Nam was resumed, resentment among orchestra members began to grow. The resentment culminated at an orchestra meeting held on January 12th when the following resolution was passed:

"The following undersigned members of the Philadelphia Symphony Orchestra condemn the recent bombings of the northern part of Viet Nam and we demand an end to such genocidal actions, now and in the future.

We also demand the immediate signing of the Peace Treaty. Copies of this petition shall be sent to ICSOM for similar action by ICSOM and other member orchestras. Copies of this petition shall also be sent to the mass media."

Fifty eight members of the orchestra signed the petition. Prior to this meeting each orchestra member had received a telegram placed in his mail box at the Academy of Music, by a coalition of peace organizations, requesting that the orchestra members vote not to play the Inauguration Concert. The members of the Board of Directors of the Association received telegrams to cancel the concert. The subscribers to the Friday afternoon and Saturday evening concerts were handed leaflets by the coalition outside the hall to pressure management to cancel the concert. The news media picked it up and the feelings both within and out of the orchestra began to reach a fever pitch.

At the Saturday night concert, just as the concertmaster was tuning the orchestra, someone yelled from a box located just off the stage, "I call upon the conscience of the members of the Philadelphia Orchestra not to perform at the inauguration of President Nixon." There followed some boos from the audience, and then a tumultuous applause for the outburst. The man who yelled from the box was ejected by the ushers and the concert proceeded.

On Monday there was another orchestra meeting at which time the following resolution was passed:

"Due to the political nature of the Inaugural Concert, and the manner in which the management used the name of the members of the orchestra to publicize and endorse the event, we rise to protest in strongest terms this misrepresentation of the facts. Although we are contractually obliged to perform said concert, it must not be construed as approval or disapproval of the President, his policies nor support of the Republican Party."

Copies of the resolution were sent to each Board member, the manager, the Musical Director and the press and radio. Following this meeting, during a recording session, a private petition was circulated, requesting permission not to perform at the Inauguration Concert because of personal political convictions. It was signed by seventeen members. The next day these musicians received letters explaining that their request could not be honoured. During this entire series of events, committee members were called by local press and television personnel and by representatives of the Washington press. Up till concert time, orchestra members were approached by reporters asking for statements and comments. During the intermission of the N.E.T. telecast of the concert, the commentator made remarks about the protesting musicians.

The orchestra members were divided in their support of this entire endeavor. There was strong opposition to involving the orchestra in any manner in a political situation. There were those among the orchestra personnel who did not support the war but felt it improper to inject the orchestra into a situation that was

non-musical. There were, of course, those who could no longer sit idly by and participate in the inaugural festivities without at least explaining their position.

We played the concert and survived the ordeal of division. The majority of our members felt that the rights of those who opposed any action could be respected by petitioning and identifying the supporters. It was the first time the orchestra acted upon a matter of such historical importance and amid such emotional and political volatility. It demonstrated to this writer that members of the many performing arts groups in this country have an extremely dramatic and important voice that we have not been aware of. This voice must be used with utmost care and discretion, and again, in this writer's opinion, has been silent too long.

Irving Segall, Philadelphia Symphony Orchestra

## SAN FRANCISCO SYMPHONY APPROVES 3-YEAR CONTRACT

After working in 1971-72 under a one year contract, the members of the San Francisco Symphony voted on January 9 to accept a three year contract which will terminate in a full 52 weeks and increase their minimum annual wage to no less than \$17,160. A key provision will allow the Association to fill a principal chair vacancy, created as a result of rescating, by an open audition. An appeal may be filed by the Players' Committee through Association's grievance procedures. Sole cause for such appeal shall be that the Musical Director did not give careful and due consideration to the recommendations and votes of the Players' Committee.

There will be an increase in the season from 39 to 41 weeks, and its supplemental work period from 10 to 11 weeks. Supplemental weeks are for those musicians who are not engaged for the opera season. Vacation under the new contract will be increased from four to six weeks.

In the first year of the new contract, wages will increase from the present \$265. weekly to \$280. There will be 50 weeks in the season with five vacation weeks. The second, year, 1973-74, there will be a \$25. increase to \$305. The final year of the contract, 1974-75, will bring the minimum wage to \$330. Additional benefits include an increase in the season to 52 weeks and a sixth vacation week.

Retirement allowances for members with 25 years of service will increase from the present \$400. to \$450. a month, and from \$450. to \$500. for those with 35 years. Minimum salaries will increase from \$12,985 under the expired contract to \$17,160. Some 60% of the orchestra personnel receives over scale wages.

Orchestra members began the new season late last November without a new contract, but with the understanding that a new agreement would be retroactive to the start of work. Other provisions of the new contract include:

1. Increase in per diem from \$27 to \$30;
2. Assumption of the premiums for players' family member medical insurance by the Association;
3. A full dental insurance plan for members;
4. A \$10,000 insurance policy provided for tenured members, payable to spouse of a tenured member who dies prior to retirement.

The contract may be reopened by the Union at the end of the second season if Opera agrees to rotate orchestra musicians, which it does not do at the present time. The Union was ably represented by President Jerry Spain. The San Francisco Players' Committee was present in the final stages of the negotiation.

## CANADIAN REGISTERED RETIREMENT PLAN REDUCES MUSICIAN TAXES

You already pay too much tax. Why not reduce the amount? The Canadian government offers a tax concession for participation in registered retirement savings plans—this is not a tax dodge nor a gimmick. Referring to the 1971 rates of federal income tax, a person earning a taxable income of \$13,000 would pay approximately (certain extra taxes not included) \$2,870 on the first \$12,000, and \$400 on the next \$1,000; a total tax outlay of \$3,270. However if he puts \$2,000 into a registered retirement savings plan, his taxable income is reduced to \$11,000. He will then pay approximately \$2,170 on the first \$10,000, and \$350 on the next \$1,000; a total tax outlay of \$2,520—a reduction in his taxes of \$750.

In a very real sense, his \$2,000 investment has cost him only \$1,250.

Now that \$2,000 will earn interest in the registered retirement savings plan, and a fund we operate earned over 17% in 1972. That amounts to approximately another \$300, and it is not taxable when it is in a programme of this kind. The original \$2,000, the full interest, and a further \$2,000 will be reinvested each year, and can earn the same kind of interest, a compounding effect which creates dramatically increasing capital for your retirement programme.

At the time of retirement, the total capital accumulation is available to purchase pension (any type of annuity with wide-range of guarantees) at rates cheaper than it would cost someone wishing to purchase pension who had no registered retirement savings plan. Equally important, you are guaranteed that even should there be a medical breakthrough increasing longevity, pension will be available to you at a cost not higher than that specified in the contract.

And at this time when you recover the monies you have invested in the programme as income, you will be taxed but almost certainly at more favourable rates than while you were earning your living and even if at the same rate you will still have more money after tax to actually spend.

To the government—and to you—there is a difference, between registered and non-registered plans. As an example, let us compare the performance of the pensions available from the same income for a person, let us say, age 35, no dependents, in a 50% tax bracket, with \$1,000 a year to invest from his income.

The other way: of the \$1,000 from his income, the government accepts 50%. He has \$500 to invest. Let us say that it earns 6% in interest; again the government will collect half. Then each year the original \$500, 3% interest, and a further \$500 will be reinvested. The compound effect in thirty years will provide capital of \$24,500, which will purchase approximately \$200 a month pension. And only the interest on the capital will be taxed.

Now our way: of the \$1,000 from his income, the government will require no taxes. Let us say it earns 6% in interest; the full 6% can be reinvested, still no taxes. Then each year the original \$1,000, 6% interest, and a further \$1,000 will be reinvested. The compound effect in thirty years will provide capital of \$83,400, which will purchase approximately \$700 a month pension. The full amount is taxable now as retirement income, but even imagining a tax level as high as 50% (on pension income), the investor will be still at least \$150 a month better off. Even in as short a time as a ten-year investment, a person will be better off in a registered retirement savings plan than in a non-registered programme; in the event of death, so would the estate. This was amply demonstrated by the Carter Commission on Tax Reform. The registered retirement savings plans provide a reduction in your annual income tax, more actual dollars to invest, no tax on the interest, no capital gains tax, reduced cost of pension, and pension which can be taken anytime. You may also wish to consider insuring your pension programme; life insurance for the investor is available at minimal cost, with a rider perpetuating the fund in the event of disability preventing income; in this case the insurance portion of the premium is not deductible. However, please heed a word of warning. Registration is not right in every circumstance, and your insurance agent should be able to advise you when to register and why.

Quoted from I. H. Asper in his article on tax laws in *McLean's*, April 1972: "This makes saving through a pension plan of one type or another the best tax reducing device available to Canadians. Contributions are entirely deductible, and though you'll pay tax when you withdraw your pension funds you'll probably do so at lower rates. Besides, a dollar of tax deferred is a dollar of tax saved, because the money you would have otherwise laid out in taxes—had you not contributed to the pension plan—is earning tax free income until the day you draw it out."

EDITOR: *Canadian orchestras can write to Robert Ryker, Montreal Symphony for further information.*

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