

# Senza Sordino

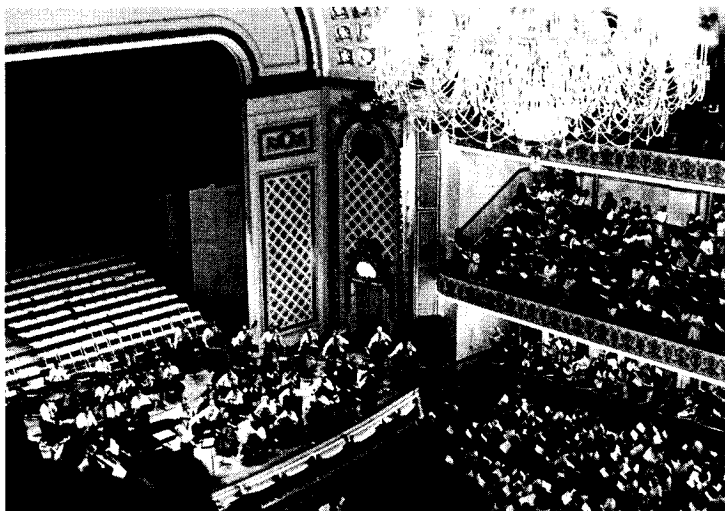
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## THE SANGERFEST—CHORAL MIND-BLOWING



Cincinnati's Music Hall

May saw Cincinnati citizens deeply involved in the celebration of the centennial anniversary of its May Festival. What makes the May Festival unique is the fact that it is the oldest continuous choral festival in the United States. The custom of holding community singing festivals, sangerfests, was well established here by German immigrants as early as 1849 and is the traditional source for the present festival. Audience participation has long ago ceased to be an integral part of the May celebration, the format now emphasizing large choral groups, participation of the Cincinnati Symphony Orchestra along with guest artists and conductors. For the musician it means a heavy schedule of rehearsals to prepare five different and lengthy programs in a two week span. Much of the time is spent co-ordinating with the many participating choral units. The festival is a popular one, drawing capacity houses (Music Hall seats over 3600) for virtually all concerts.

It was natural and fitting to the occasion that this year one concert be set aside for community singing in the tradition of the sangerfests of 100 years ago. It was such a glowing success that, possibly, we have re-established that type of activity once again. Cincinnatians packed the hall at a special price of \$2.50 a person in a sing-along of Bach, Brahms, Mendelssohn and Mozart, accompanied by the Cincinnati Symphony and led by Robert Shaw. The program began with five minutes of vocal calisthenics after which the assemblage plunged into the scheduled choral repertoire, Mr. Shaw exhorting the participants to "sing your best, in the present climate you can't tell who may be listening."

As was customary 100 years ago, at intermission beer was served (for a nickel a stein) and the brat wursts were on the house. Aside from the novelty of the occasion, more than one musician commented on the mind-blowing experience of hearing Donna Nobis Pacem from Bach's B minor Mass sung by 3600 voices. The experience of members of a community—of all races and creeds—standing together to participate in great choral repertoire is a lesson in togetherness that is worthy of extending in a more general way to every day living.

## QUEST FOR A LIVING WAGE TEN YEARS OF PROGRESS

Having assumed the responsibility of custodian of ten volumes of *Senza Sordino* along with other sundry duties as editor, I recently put some free time to good use by paging through past issues. It occurred to me that it might be of special interest to many of our newer members if I were to document some past history and pass it on. The most appropriate place to start, it seems, is with a ten year compilation of numbers of weeks of guaranteed employment, guaranteed weekly wage and the guaranteed minimum annual salary of each of our American and Canadian orchestras—at least those for which ICSOM has maintained data. The deeper I probed the more interesting and revealing the information. I hope that the figures have some value for orchestras presently negotiating trade agreements.

Because space is needed for other articles the study will appear in two parts ending in the sixth issue of this season's volume. There will be a full tabulation for all orchestras where past records are available to me and where cooperation has been forthcoming from orchestra correspondents in filling gaps in the record. I have invited relatively new ICSOM orchestras to supply me with data where I had virtually none. Where not supplied, I have printed the data available. Where work stoppages occurred, I have supplied figures designating only the actual weeks worked and salary earned. Despite the difficulty in receiving this information I believe that the figures affected by strikes and lock-outs to be quite accurate.

In general, editorializing upon the figures is apt to be perilous. I leave to the reader to see what he wishes in the data, however, I think that several comments would seem to be in order. Aside from the growing participation of orchestra committees in negotiating contracts and ratification rights obtained by the orchestra membership, the single most significant factor influencing an increase in weeks and salaries during this ten year period would have to be the Ford Foundation grants totaling 80.2 million dollars given in 1966. It was awarded to American symphony orchestras along with a formula for matching the funds given. There was also a supplementary or outright gift given to orchestras to provide immediate financial assistance. However, the main thrust of the Ford Foundation was to stimulate endowment money. Mr. E. F. D'Arms, the Associate Director of the program in the Humanities and the Arts for the Ford Foundation, pointed out at the time the grants were announced that "*if all the income from the endowment funds were applied exclusively to the annual salaries of the players in the major orchestras, the average increase would amount to approximately \$1,050, thus bringing their total salary to approximately \$7600, which is hardly an inflated salary for one of the most gifted groups in our society.*"

In 1964-5 the top five orchestras paid their players an average of \$9200. The remaining twenty major orchestras paid an average of \$4300. I point this out because the figures show that gains in the ensuing ten years made these by these twenty orchestras considerably closed this more than 100% differential. It is interesting to note that although both the Montreal and Toronto symphony orchestras were not dealt into the massive Ford grant, their salaries and weeks suddenly spiraled after 1966 in a pattern similar to the American orchestras. On the basis of this observation alone I believe that a strong point can be made for the necessity of cities to maintain competitive salaries in order to stay in the market for talent and to maintain prestige.

10 YEAR SURVEY OF SYMPHONY ORCHESTRA SALARIES \* \* \* PART I

wk. — weeks in season  
 m.w.w. — minimum weekly wage  
 g.a.w. — guaranteed annual wage  
 \* — work stoppage

	Atlanta			Baltimore			Boston			Buffalo			Chicago			Cincinnati		
	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.
1964-5	22	75.	1650.	29	135.	3915.	48	190.	9120.	29	132. <sup>50</sup>	3842.	47	210.	9690.	32	137. <sup>50</sup>	4400.
1965-6	22	75.	1650.	30	138.	4140.	50	200.	10,000.	30	145.	4350.	50	215.	10,750.	33	142. <sup>50</sup>	4702.
1966-7	30	135.	4050.	34	145.	4930.	50	205.	10,250.	34	157. <sup>50</sup>	5355.	50	220.	11,000.	45	160. <sup>50</sup>	7550.
1967-8	36	170.	6120.	35	150.	5250.	50	210.	10,500.	35	170.	5950.	52	225.	11,900.	43	180.	7740.
1968-9	38	180.	6840.	34	175.	5950.*	52	250.	13,000.	35	182. <sup>50</sup>	6387.	52	235.	12,420.	48	190.	9120.*
1969-70	39	200.	7800.	38	200.	7600.	52	270.	14,040.	36	182. <sup>50</sup>	6570.	52	245.	12,940.	50	200.	10,000.
1970-1	39	200.	7800.	38	210.	7980.	52	278. <sup>85</sup>	14,500.	36	225.	8100.	52	295.	15,340.	52	210.	10,520.
1971-2	40	220.	8800.	31	220.	6820.*	52	320.	16,640.	39	225.	8775.	52	310.	16,120.	47	220.	9,960.*
1972-3	41	233.	9553.	42	230.	9660.	52	320.	16,640.	42	237. <sup>50</sup>	9975.	52	320.	16,640.	52	230.	11,960.
1973-4	42	243.	10,206.	42	240.	10,080.	52	330.	17,160.	negotiating			negotiating			52	245.	12,340.
	Cleveland			Dallas			Denver			Detroit			Honolulu			Houston		
	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.
1964-5	48	185.	9050.	28	120.	3360.	21	90.	1890.	29	165.	4785.	30	70.	2100.	28	130.	3640.
1965-6	48	190.	9120.	29	120.	3480.	24	100.	2400.	30	175.	5250.	30	79.	2370.	28	140.	3920.
1966-7	49	190.	9310.	32	120.	3840.	28	140.	3920.	47	185.	8695.	30	79.	2370.	30	147. <sup>50</sup>	4425.
1967-8	51	225.	11,475.	35	175.	6125.	29	150.	4350.	47	205.	9635.	30	79.	2370.	40	170.	6800.
1968-9	52	240.	12,480.	35	175.	6125.	31	150.	4650.	48	205.	9840.	30	115.	3450.	41	185.	7585.
1969-70	52	255.	13,260.	36	180.	6480.	33	170.	5610.	46	215.	9890.	32	115.	3680.	41	200.	8200.
1970-1	46	265.	12,190.*	37	185.	6845.	34	185.	6290.	49	225.	11,025.	32	115.	3680.	45	210.	9450.
1971-2	52	275.	14,300.	40	225.	9000.*	34	200.	6800.	49	235. <sup>50</sup>	11,515.	32	155.	4960.	52	215.	11,180.
1972-3	52	285.	14,820	45	225.	10,125.	40	215.	8600.	49	255. <sup>50</sup>	12,855.	32	165.	5280.	52	215.	11,180
1973-4	negotiating			45	230.	10,350.	negotiating			50	235. <sup>50</sup>	14,350.	negotiating			negotiating		
	Indianapolis			Kansas City			Los Angeles			Milwaukee			Minnesota			Montreal		
	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.	wk.	m.w.w.	G.A.W.
1964-5	27	106. <sup>50</sup>	2875. <sup>50</sup>	24	110.	2640.	34	167. <sup>50</sup>	5695.	28	100.	2800.	31	155.	4805.	27	125.	3375.
1965-6	28	111.	3108.	26	115.	2990.	37	180.	6660.	28	105.	2940.	32	165.	5280.	32	120.	3840.
1966-7	31	145.	4495.*	30	140.	4200.	42	200.	8400.*	30	125.	3750.	38	175.	6650.	32	135.	4320.
1967-8	33	150.	4950.	30	150.	4500.	44	210.	9240.	39	135.	5265.	38	185.	7431.	40	150.	6000.
1968-9	34	160.	5440.	30	160.	4800.	46	225.	10,350.	41	150.	6150.	41	205.	8355.	40	165.	6600.
1969-70	35	165.	5775.	20	185.	2700.*	47	250.	11,950.	42	160.	6720.	45	205.	9225.	42	180.	7560.
1970-1	36	175.	6600.	34	200.	6800.	48	265.	12,720.	42	180.	7560.	45	234.	10,520.	44	200.	8800.
1971-2	24	185. <sup>50</sup>	4528.*	23	200.	4600.*	50	275.	13,375.	44	195.	8190.	46	244.	11,224.	45	220.	9900.
1972-3	38	210.	7980.	26	205.	5300.	51	290.	14,790.	44	205.	9020.	48	254.	12,192.	46	230.	10,580.
1973-4	40	225.	9000.	32	205.	6560.	52	305.	15,860.	46	222. <sup>50</sup>	10,235.	negotiating			46	245.	11,270.

## FROM THE EDITOR'S DESK

An Associated Press release recently detailed the activities of the "troubadours" of San Francisco. It seems that many young people, of varying degrees of talent, motivated by a desire for fun as well as the necessity to make a living, are vending their artistic wares on the streets of the Cannery and Ghiradelli Square. It is the scene of old waterfront factories, renovated boutiques, small shops and restaurants. Musicians, possessing any instrument from a harmonica to harpischord, single or in small groups, are averaging up to \$40. an hour from voluntary contributions made by pleased passers-by. Considering that the minimum wage for an hour of work by a member of the New York Philharmonic is about \$16., the above fact is nothing to sneeze at.

After reflecting on this interesting throw-back to medieval days for several moments, it occurred to me that perhaps what I was contemplating was the ultimate, logical end to which orchestra splitting was taking us all, and I felt a momentary chill. Suppose that some especially enterprising symphony manager had seen and read the article. Simple mathematics would provide him with a figure of about \$100. for 2½ hours of street corner work and up to \$800 for eight services. After a weekly salary pay-off to the musician, a considerable sum would remain for the General Fund, or what have you. Not bad!

It might work like this: A new desk in the symphony office with the title of Department of Musician Deployment, tailored to handle about thirty groups of three musicians. Each morning our little groups would appear for their daily street corner assignments. Cards could be issued, printed with numbers up to 20, and at the end of each assignment would be punched until 20 hours of performance had taken its toll of the card. Of course, a new employee would become essential, "Bag-man" seems like the appropriate title for his position. Naturally, his function would be to make daily pickups of street corner earnings. Now, in San Francisco many musicians dress in medieval garb because it attracts attention. No problem here. Our musicians would simply appear in full dress suits. After all, one hardly ever sees one of them around anymore either.

Looking up to find rain striking the window pane suggested that what might present a real problem. Were such splitting to become reality, I would have no alternative but to pack my bags and head for a drier climate. Perhaps the Phoenix Symphony Orchestra might take me in. The pay wouldn't be as good as in Cincinnati, but I simply can't stand the thought of playing in a WET full dress suit!

## AT THE BARGAINING TABLE

Buffalo Symphony Orchestra  
 Chicago Symphony Orchestra  
 Cleveland Symphony Orchestra  
 Denver Symphony Orchestra  
 Honolulu Symphony Orchestra  
 Houston Symphony Orchestra  
 Minnesota Symphony Orchestra  
 New Orleans Symphony Orchestra  
 New York Philharmonic  
 Rochester Philharmonic  
 St. Louis Symphony Orchestra  
 Seattle Symphony Orchestra  
 North Carolina Symphony Orchestra  
 Syracuse Symphony Orchestra  
 Toronto Symphony Orchestra  
 Vancouver Symphony Orchestra  
 Chicago Lyric Opera Orchestra  
 New York City Ballet  
 New York City Opera  
 San Francisco Opera

## HOUSTON SYMPHONY LOCKED OUT

At this moment, June 9th, negotiations are at a standstill. Having reached a June 2nd deadline without a contract, the Houston Symphony Orchestra members offered to play and talk only to be turned down by the Houston Symphony Association. The orchestra members immediately set up a picket line outside of Jones Hall and gave sidewalk performances to dramatize their dispute. Jay Andrus, orchestra spokesman, complained of an unrealistic pay scale for an orchestra of Houston's caliber. The orchestra is asking for a minimum of \$250., \$275., and \$295. for the next three years. The past season's scale was \$215. with 52 weeks of work including six weeks of paid vacation.

For several days the Houston Spring Opera Festival was at stake. It is presented jointly by the Houston Grand Opera Association and the City of Houston's Park and Recreation Department. The Opera Association is not involved at the bargaining table and proceeded to seek an injunction to force the union to supply the orchestra for performances. This was a puzzling development since the orchestra members had already offered to play and talk. Apparently the Opera Association belatedly realized this and dropped legal proceedings. In order that the public not be denied its free opera performances, the orchestra proceeded to play the performances. A statement from the opera management acknowledged the orchestra's willingness to play for that purpose. Phil Sipser and Len Liebowitz have been retained as legal counsel.

## ARTS BILL PASSES SENATE; GOES TO HOUSE

After rejecting an amendment that would have reduced authorization levels in half, the Senate, on May 2nd passed a bill authorizing 840 million in federal aid to the arts and humanities for the fiscal years 1974 through 1976. The subvention would be for 160 million in fiscal 1974, 280 million in fiscal 1975 and 400 million in fiscal 1976. An amendment offered by Senator Wm. Proxmire (D. Wisc.) would have reduced appropriations authorization by almost 50%. The amendment was rejected by a 30-61 roll call vote. The fiscal 1973 appropriation was 80 million.

In opening remarks the bill's sponsor, Clairborne Pell (D. R.I.), said the increased authorization was reasonable and represented a sound investment in the well-being of the country. Proxmire termed the increases "outrageous—in a year of budget cutting, belt tightening, freezes and meat-ax approaches by the administration for funds for public housing, farm disaster loans, water and sewer grants, and rehabilitation of the handicapped, it is unconscionable to double the funds for the arts in this coming fiscal year". Senator Proxmire further warned of increased government censorship of the arts and termed the funds, "subsidization of the group that needs subsidy the least; the upper class and wealthy patrons of the arts".

Senator Pell rejected these arguments, pointing to many successful programs funded through the endowment, including those in which lower-income persons participated. He also noted a provision of the original legislation which precluded government censorship. Before passage, several amendments assured that unobligated appropriations remain available for expenditure but not demanding that such funds be spent; added language assuring that low-income persons be able to participate in art and humanities programs. The authorized appropriations are to be split evenly between the Endowment for the Arts and the Endowment for the Humanities. The bill was passed by a 76-14 roll-call vote and now goes to the House for further action.

ICSOM orchestras are urged to participate in the campaign to assure passage of the bill in the house. Telegrams to congressmen who have opposed federal aid to the arts in the past, will help. Ask for passage of bill H.R. 3926. Political telegrams can be sent for \$1.00. Contact your Western Union office.

**LETTER TO THE EDITOR**

Several million lives and billions of dollars ago, I urged at the I.C.S.O.M. Conferences of 1965 and 1966 that I.C.S.O.M. and its member orchestras oppose U.S. aggression in Vietnam. What number of lives and treasures might have been saved had millions of Americans collectively opposed the actions of our government? Now, after the Cease Fire, I feel that we must ask ourselves why we did not take principled action at the proper time.

The main opposition to action is the old bromide that such "political action" has nothing to do with our role as musicians. Here, in Philadelphia, the ugly birds came home to roost when the wage board froze \$17.00 per week of our contract. Who will now stand up and deny that this action came directly from war caused inflation? What should be ultra apparent is that we are involved in politics, like it or not, and that the real issue is whether we are to have good politics or bad.

But for overriding the "pork chop" issues, is our role as human beings. The Vietnam War has been of such transcendental importance that every American should have taken the utmost steps to stop it. This should have meant collective action as in negotiating contracts. At the last conference, in Montreal, a motion to urge an end to the war was defeated with the concurrence of our counsel, Mr. Liebowitz. In my opinion, defeat of the motion was a cowardly act comparable to the apathy of the good Germans a generation ago. On October 7, 1969, Pres. George Meany pushed through a resolution at the A.F.M.-CIO Convention by a vote of 1000-1 supporting Pres. Nixon's handling of the war. Since we, as trade unionists, were being spoken for in such blatant terms, why did not I.C.S.O.M. and other union groups decry such "political action?" Why did we not protest the dozen of My Lais that occurred.

The real issue is to decide what road I.C.S.O.M. will take. Will it be that of the hard hats whose narrow goal of more "pork chops" matches their proclivity for beating up peace demonstrators, or will it be a strong and clear attempt to act as human beings to create a decent world as well as the best working conditions for musicians. Earlier this season in Philadelphia we took action condemning the bombings of the northern part of Vietnam. This was a "political action" but the world did not come to an end. The Philadelphia Orchestra is still alive and well despite the dire predictions of some opponents of the action. With this lesson in mind, I think it behooves I.C.S.O.M. and all its members to rethink our positions and face the difficult years ahead with a much more

realistic and courageous stance so that we will not repeat the same ostrich-like posture that has cost us so much as wage earners and human beings.

Fred Batchelder  
Philadelphia Symphony Orchestra.

**ORCHESTRA SPLITTING STUDIED**

At the Montreal meeting of ICSOM last summer, a committee composed of Marylou Speaker (Boston), Alfred Myers (Cincinnati) and Jim Weaver (Seattle) were appointed to make a study of the current practice of orchestra splitting and to bring to the annual meeting this September recommendations and a stated philosophical concept that may be considered as a policy of ICSOM orchestras.

In January a questionnaire was distributed to the correspondents of all such orchestras. It contained seventeen questions and exhausted the subject of orchestra splitting. As of June 1st, Jim Weaver reports a number of questionnaires have not yet been returned. In the interest of a valid and meaningful report, it is suggested that those orchestras that have yet to make their contribution do so as soon as possible.

**RAOUL BERGER NOW PLAYS A DIFFERENT TUNE**

*I knew one of our boys would make it!* A one time assistant concertmaster of the Cincinnati Symphony Orchestra has emerged with a possible key to that political concerto known as Watergate. Raoul Berger is now a lawyer of repute; a respected author and one of the leading authorities on the subject of executive privilege. It was, as the result of being an astute legal scholar on this particular subject, that he was called in advance of the televised Watergate hearings to meet with the investigating sub-committee of Senator Sam Ervin (D. N.C.).

Mr. Berger, now 72, is not without considerable credentials in the field of music. He was a concert violinist of note, and from 1928 to 1932 was the assistant concertmaster in Cincinnati, then under the baton of Fritz Reiner. He was also the founder of the Cincinnati Chamber music Society. Musicians in Cincinnati remember him as a first class artist. There is hope at last for the locker room lawyers in our midst.

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