

Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME XIII



APRIL 1975—NO. 4

ICSOM EXECUTIVE BOARD MEETS IN CHICAGO

For the first time since the inception of ICSOM, a mid-season meeting of its Executive Board was convened on Sunday, March 23rd. Thanks to co-operative schedules and orchestra managers who released several Board members for the occasion, with the exception of John Miller, Canadian Area Vice-Chairman, all officers plus counsellors Phil Sipser and Len Leibowitz were present. The site of the meeting was a motor inn near O'Hare Field, Chicago. All present were in agreement as to the value of the meeting, citing the need to touch base on vital issues which surface in the period from conference to conference. Conference phone calls proved to be limited in value whereas the eight hours spent in Chicago allowed a full and fruitful discussion of many subjects and helped greatly in charting the Executive Board's course until the next conference in late August. A report on various agenda items would appear to be of interest to our orchestra membership.

Creation of an Associate Membership in ICSOM for Canadian Orchestras

Sam Levine, a member of the Toronto Symphony Orchestra and Vice-President of Local 149, Toronto, was present. He is Chairman of the Canadian Conference Symposium organized in 1970, and in this capacity addressed himself to the history of the Canadian Conference, its symposium, the need for such a forum, the feelings of Canadian musicians for the need of autonomy and yet, a desire to remain in close affiliation with ICSOM.

The Canadian Conference Symposium is a paired symposium identical to several held in the U.S. in recent years. All Canadian orchestras which have agreements with symphony societies and whose members are members of the A.F. of M. are invited to the annual meeting. They send an elected orchestra representative and a Local union executive who is most familiar with the local symphony situation. Primarily, "bread and butter" issues have been the heart of the agenda each year. Recently difficulties have been encountered as the result of Government subsidization orchestra budgets (more than 50%). New issues have been raised. Basically these relate to Canadian "content" and Canadian player participation. The Government is urging player participation on the Board of Directors of its symphony orchestras; is pushing for a definitive percentage of Canadian musicians in its orchestras and suggesting that Canadian musicians involve themselves to a greater degree in orchestra artistic decisions. Government pressures toward these ends have increased greatly in the past two years and the Canadian Conference Symposium could be better prepared to deal with them. A need of exchange of ideas with U.S. orchestras is clear here. At the last symposium a great deal of sentiment was expressed for the addition of a forum comparable to ICSOM, that is, one where meetings would involve only orchestra player representatives. It was suggested at the last symposium that such a meeting might be conducted a day in advance of the paired symposium.

On October 4th, two significant decisions were made by the symposium delegation. The first, that the symposium structure be changed to allow for a more formalized membership organization. The second decision, by unanimous vote of those present, authorized Sam Levine, its Chairman, to explore the possibility of creating an associate membership or affiliation with ICSOM. As to what form this might take shape was vague to all present at our meeting, but the intent was clear.

The ICSOM Executive Board clearly understands the reasons that have led Canadian orchestras to seek their own organization. A growing nationalistic feeling and a need for a forum to discuss, thoroughly, matters purely indigenous to the Canadian musical and artistic scene, has made this so. Ten Canadian orchestras presently form the basis of the Canadian Conference. Only two are ICSOM members, Vancouver having recently resigned. In all likelihood the two also may resign, given a new affiliation. The desire of Canadian orchestra musicians to strengthen their own organization is laudable and one which should be encouraged by the ICSOM membership. The Executive Board of ICSOM indicated to Sam Levine that sub-committees from both organizations could work together in the coming months to effectuate some plan that would be presented to ICSOM delegates at our next Conference in Indianapolis in August.

Bob Jones, Oregon, Plugs Work Shop Session

At the urging of Bob Jones, Oregon Symphony delegate, a work shop session will be introduced at the Conference in August. Details are yet to be worked out but the plan is to utilize one full session in this manner. In order to facilitate the change it was suggested that the time allotted to the many orchestra negotiation reports, almost all of which are covered in Senza Sordino, be drastically curtailed. It was felt that this could be done without denying delegates access to specific information they might be seeking. Delegate input into the nature of the work shop subjects will be asked for in the near future.

Metropolitan Opera Report

Harold Elitzik, a member of the Metropolitan Opera Orchestra was welcomed. He appeared to explain the nature of problems confronting his orchestra as negotiations to consummate a new contract commence. He referred to the last contract negotiation crisis as a "disaster for both orchestra and the Opera management." It is understood that the present financial condition of the Metropolitan Opera and the current economic climate has led management to seek a 10% decrease in salaries for all employees as well as a 15% decrease in the length of the coming season. "Add to this the ravages of inflation," Elitzik pointed out, "and the prospects are there for an immense cut in yearly income."

The Met orchestra members ask for help from ICSOM in any form that might seem feasible. To that end the ICSOM Executive board drafted the following resolution:

Based upon the severe crisis facing the members of the Metropolitan Opera Orchestra which has manifested itself by the management's proposal that the orchestra accept a new one-year contract containing a sharply curtailed season next year and a wage cut of 10%; and based upon the recognition by the Executive Committee of ICSOM that the Metropolitan Opera is a national institution whose financial status and contractual relationship with the members of the orchestra affect all of the symphony, opera and ballet orchestras in the United States and Canada,

BE IT RESOLVED that the Executive Committee of ICSOM go on record as pledging the full support and resources of ICSOM and its member orchestras including, amongst other things, the pages of Senza Sordino for the presentation of all relevant information

concerning the situation from the orchestra members viewpoint, the assignment of the Eastern Area Vice-Chairman to coordinate the efforts of the member orchestras in the geographical area of the Metropolitan Opera, and the authorization to the Chairman to take such other action to implement this resolution as he deems advisable.

Advocates for the Arts

The Associated Council for the Arts is a non-profit organization founded in 1965 to provide professional guidance for state and community arts councils and to act as a national advocate for the arts. It is this latter aspect which should interest us, for in this endeavor the A.C.A. has organized under its auspices an organization called Advocates for the Arts which serves as a grass roots lobbying organization to get more Federal funding for arts organizations. It was the A.C.A. which helped publish the pamphlet, *Americans for the Arts*, recently reviewed in Senza Sordino.

As an organization there are limitations put upon us by the A.F. of M. on the extent and nature of our "lobbying". And of course our limited financial resources further restrict our efforts, however, where goals of other organizations coincide with our interests we should lend our support as best we can. It would seem propitious for ICSOM to remain aware of Advocates for the Arts. Recently ICSOM mailed the *Americans for the Arts* pamphlet to every Senator and Congressman with an accompanying letter emphasizing the fact that "64% of the adult public, 93.1 million Americans, would be willing to pay an additional \$5.00 in taxes if the money were directed towards support of the Arts and cultural facilities." Many letters have been received by Irv Segall acknowledging receipt of the material and already a bill is being drafted by Congressman Fred Richmond of New York as a result of the information passed on by ICSOM. Hopefully a full progress report will be part of the next Conference agenda.

1974-75 SYMPHONY WAGE CHART

	Weeks	Weekly Salary	Annual Wage
ATLANTA	44	\$255.	\$11,480. ¹
BALTIMORE	44	250.	11,000.
BOSTON	52	360.	19,720. ²
BUFFALO	43	265.	11,395.
CHICAGO	52	355.	18,460.
CINCINNATI	52	275.	14,300.
CLEVELAND	52	300-315.	16,000.
DALLAS	{ 61½ 27	290. 285.	9,580.*
DENVER	42	260.	10,920.
DETROIT	51	305.	15,555.
FLORIDA	25	175.	4,375.
HONOLULU	35	215.	7,525.
HOUSTON	52	280.	14,560.
INDIANAPOLIS	42	240.	10,080.
KANSAS CITY	38	210.	7,980.
LOS ANGELES	52	330.	17,160.
MILWAUKEE	47	237.50-247.50	11,373.
MINNESOTA	48	295.	14,160.
MONTREAL	46	270.	12,880. ³
NATIONAL	52	305.	15,860.
NEW HAVEN	(per service contract)		2,000.
NEW JERSEY	24	230.	5,520.
NEW ORLEANS	38	264.	10,031.
NEW YORK	52	360.	19,720. ⁴
NO. CAROLINA	33	220.	7,260.
OREGON	32 (110 services)		3,245
PHILADELPHIA	52	350	20,200. ⁵
PHOENIX	28	125.	3,500.
PITTSBURGH	51	305.	15,555.
ROCHESTER	38	270.	10,260.
ST. LOUIS	52	260.	14,560. ⁶
SAN ANTONIO	33	200.	6,600.
SAN DIEGO	37 (100 services)		3,200.
SAN FRANCISCO	52	330.	17,160.
SEATTLE	40	255.	10,200.
SYRACUSE	35	151.	5,236.
TORONTO	48	262.50	13,000.
VANCOUVER	35	194.23	6,798.
WINNIPEG	32	184.	5,888.
MET. OPERA	51	385.	19,635.
CHICAGO OPERA	15	360.	5,400.
N.Y.C. OPERA	34	325.	11,050.
N.Y.C. BALLET	33	315.	10,395.

- 1 Includes \$260. Electronic Media Guarantee.
- 2 Includes \$1,000. Recording Guarantee.
- 3 Includes \$460. Yearly Bonus.
- 4 Includes \$1,000. Recording Guarantee.
- 5 Includes \$2,000. Recording Guarantee.
- 6 Includes \$1,040. Electronic Media Guarantee.
- * Reflects decrease in season due to work stoppage.

DATE SET FOR ICSOM CONFERENCE IN AUGUST

This year's ICSOM conference will be held in Indianapolis at the Indianapolis Hilton Hotel. After a morning Executive Board meeting, the main body will meet at 1:00 p.m. Tuesday, August 26th. Closing session will be held Friday, August 29th. Adjournment is planned for early afternoon. Orchestras are urged to elect delegates early and, if possible, to elect for a two year term. Further information will soon be forthcoming from Paul Berns, Indianapolis Symphony Orchestra.

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March 7, 1975

Mr. Irving Segall
Chairman
International Conference of Symphony
and Opera Musicians
1219 Glenview Street
Philadelphia, Pa. 19111

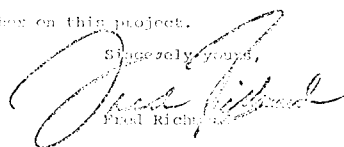
Dear Mr. Segall:

I am presently working on a bill which would allow Americans to check off \$5 or more on their income tax for support of the Arts and Humanities.

The bill has passed through a period of preliminary discussions and is now in the drafting stages. It is in fact based on the Louis Harris study you attached to your letter.

As Chairman of the Board of CarnegieHall and a former member of New York State Council on the Arts, I am very familiar with the state of the Arts.

I hope we can work together on this project.

Sincerely yours,

Fred Richmond

FR:pt:bc

BUFFALO JOGGERS AT IT AGAIN



Photo by Buffalo Evening News

John Burgess, principal flutist, left, and Jesse Kregel, tympanist, both of the Buffalo Philharmonic Orchestra, are shown above admiring the Revere Bowl awarded to the Buffalo Philharmonic Athletic Club Running Team as the **WORLD CHAMPION SYMPHONY ORCHESTRA MARATHON TEAM** in last October's Buffalo to Niagara-Skylon International Marathon. That's former Buffalo Bill's disaster quarterback, Edward Rutkowski, in the center. He made the presentation at a January 21st Evening Concert.

Jesse Kregel writes:

"The Marathon-Skylon International that our club helped organize, is becoming a classic in the long distance running world. The fact that a Symphony Orchestra Athletic Club has helped create such a respected event is freaky and beautiful."

The route of the Marathon (presumably a full 26.2 mile marathon) is from Delaware park, Buffalo, over the Niagara and Queen Victoria Parkways, across the Welland River to the Skylon Tower near Niagara Falls. The boundless enthusiasm of the B.S.O.A.C. elicits our admiration. Many of us practically fall down running to catch a bus. Our Buffalo colleagues extend an invitation to other orchestra "marathoners" to join them in competition.

Those orchestra members who so desire, may make contributions to:

THE DAVID SMILEY MEMORIAL EDUCATION FUND
 c/o Dr. Gordon Tomkins
 5 Eugene St.
 Mill Valley, Calif. 94941

STRIKE FUND TRUSTEES MEET

On November 11th the AFM-Symphony Strike Fund trustees met. Their day-long deliberations resulted in the decisions and policies enumerated below.

1. It was unanimously agreed that the members of the Denver Symphony Orchestra be paid strike benefits for seven (7) days covering the dates of Sept. 26, 27, 28, 29, 30, October 1 and 2, 1974.
2. It was unanimously agreed that the eligible members of the Dallas Symphony Orchestra be paid lockout benefits for 4 weeks and one day covering the period from Sept. 24, 1974 through Oct. 22, 1974, the grace week being Sept. 17th thru 23rd.
3. It was unanimously agreed to accept the application of the Florida Symphony Orchestra, Orlando, to join the strike fund contingent upon concurrence of Local #389.
4. It was unanimously agreed to accept the application of the North Carolina Symphony Orchestra, Raleigh, to join the strike fund contingent upon concurrence of Local #500.
5. The trustees reviewed the condition of the fund as of Nov. 8, 1974. The matter of increases in weekly benefits, supported by possible increases in contributions, was extensively discussed. It was suggested that a recap of each year's payout be procured from the finance department. Also, that a survey be made indicating how many member orchestras will be negotiating new contracts in 1975 and in 1976. President Davis explained the procedures advisable prior to increases in benefits and in contributions.
6. The suggestion of Donald Koss, Chairman of the Chicago S.O. players' committee to amend the provisions of Art. 22, Section 13 (6) to provided benefits for the first week of a work stoppage, was fully considered.

The trustees, after discussion, favor adding to the benefits rather than paying the first week.

Orchestras Which Received Benefits From Start Of Fund

Baltimore Symphony Orchestra	\$ 53,475.00
Chicago Symphony Orchestra	16,350.00
Cincinnati Symphony Orchestra	18,800.00
Cleveland Symphony Orchestra	24,650.34
Dallas Symphony Orchestra	6,900.00
Denver Symphony Orchestra	5,466.91
Houston Symphony Orchestra	7,312.50
Indianapolis Symphony Orchestra	32,000.00
New York City Ballet Orchestra	9,300.00
New York City Opera Orchestra	7,375.00
New York Philharmonic Orchestra	46,814.90

TOTAL STRIKE BENEFITS PAID \$228,444.68

Submitted by
 Ted Dreher
 AFM Symphony Department

E.R.F. GETS A BOOST

The ICSOM Emergency Relief Fund got a tremendous shot in the arm when ICSOM members orchestras overwhelmingly voted a \$2.00 per year increase in dues recently. This increase will be in effect for a period of three years and will serve to embellish the Fund which now totals a modest \$15,000.

This amount has been built over a period of years by voluntary contributions on the part of many ICSOM orchestra members who recognized the need for a financial refuge for colleagues when work stoppages create a monetary squeeze. Money from the Fund is available as a loan at no interest. For many, the A.F.M. Symphony Strike Fund is not alone an adequate answer in time of financial need. Also, not all orchestras participate in the Strike Fund. This is a decision reached by a majority of each individual orchestra; however, the Fund remains a source of money for individuals regardless of Strike Fund participation.

The Emergency Relief Fund will remain an important source for relief of our members. Members are encouraged to make use of the available funds. Treasurer John Palanchian reports the following correspondence:

Dear John:

Thank you so much for the loan of \$2,000 from the ICSOM Emergency Relief Fund. I'm sure that the money's rapid arrival along with other funds we raised from various sources was a determining factor in the quick settlement of our strike. Management finally realized how determined we were about future growth of the orchestra and in two days we were back to work with an agreement we consider a great victory. Thank you again and have a good year.

Sincerely,

Jere Flint, *Rep., Atlanta Symphony*

Dear Mr. Palanchian:

Enclosed is a check for \$2,000 to repay our loan of July 11, 1975 from the Emergency Relief Fund of ICSOM. The final \$1,000 will be repaid as soon as possible.

May I take this opportunity, in behalf of the members of the Dallas Symphony Orchestra, to thank you and ICSOM for your moral and financial support during our difficult times.

Sincerely,

Merle H. Clayton
Past Chairman, DSO Players' Committee

CLASSICAL RECORD PRODUCERS SING A MERRY TUNE

What's all this nonsense about the sad state of classical music recording in this country; all the wailing about high costs, decreasing markets and the inflationary trend. If anyone is concerned it certainly isn't the classical record producer. He is singing a merry tune. In 1973, classical recordings, which account for five per cent of the recording market, rang up 63 million in sales. Record houses speak of expansion and increased growth in the classical record field. They are not running scared. One producer states: "Our audience certainly is not shrinking and, in fact, our classical turnover has been growing for some time. The rise has been significant each year. This is a solid, satisfying sort of business. The audience in this country is the best informed in the world." RCA is re-evaluating its recording values and was planning to increase its classical releases. Its classical record sales amount to 10% of its total sales.

It seems that listeners still associate conductors with recorded works. This is not a very flattering response to the orchestra "helping" in the production, but the fact remains that buyers speak of Bernstein's Mahler, or Guilini's Mahler. Young conductors have a tendency to want to compete, therefore it is not unusual that there is a list of twenty versions of the Beethoven Fifth Symphony, while contemporary works do not proliferate.

Pierre Bourdain, CBS records, says that a market study shows that the classical recording audience is growing younger and more adventuresome. The typical buyer is male and in his mid-thirties. There is little fear that audience will drop off; it is a very stable part of American life. He says that there has been increasing polarization in the last ten years between classical and pops and that if this trend continues for a considerable time, classical recording will become the home of music that would have been released as pops in another time. People will begin to look to classic producers for revival shows like *Oklahoma*.

Personalities remain the major sales force. The most prestigious conductors are avidly sought and their popularity promoted, and therefore increased.

What this all means for the symphony orchestra in the U.S. is not fully clear. If the market is as strong as the producers state, someone has a selling job to do in our behalf. Certainly, there seems to be a resurgence of activity in the past year. Various orchestras, inactive for a long time, are once again producing. While this activity is modest at this time, it is a healthy trend.

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SENZA SORDINO is the official publication of the International Conference of Symphony and Opera Musicians and is published six times a year on a bi-monthly basis. ICSOM is affiliated as a conference of the American Federation of Musicians of the United States and Canada, AFL-CIO.

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Subscriptions: A.F.M. Members \$2.00 per year
Non-Members A.F.M. \$5.00 per year

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