

# Senza Sordino

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## FIDDLER ON SABBATICAL

By GEORGE ZAZOFSKY

*It was hard to believe that George Zazofsky, the initial chairman of ICSOM, had departed the orchestra scene in 1969 and was about to enjoy his first sabbatical leave from his duties as a faculty member of the University of Miami. But it was George on the phone and he was offering his services as a good will ambassador for ICSOM while travelling abroad. This thoughtfulness was typical of him. When invited to Indianapolis it came as no surprise that the 1975 Conference delegation rose to acknowledge his past contribution to ICSOM and to welcome his new involvement. The following is his report to our membership.—Ed.*

After a most exhilarating I. C. S. O. M. annual meeting in Indianapolis I anticipated my assignment with considerable enthusiasm.

I must, however, report that the great expectations for my Europe-Israeli orchestra meetings ended in a dull disappointing experience.

The first country on my itinerary was the Soviet Union; one week in Leningrad and one week in Moscow. I had no illusions about serious discussions with Soviet musicians in the general areas of conditions of employment, attitude toward profession, etc. I am afraid that I also failed in my attempt to interest my Russian colleagues in simple fraternal correspondence with Senza Sordino. However, I was made to feel completely at home in the Leningrad and Moscow conservatories. I was welcomed into the violin-viola studios to observe teaching techniques and even given permission to make cassette recordings and photographs of teachers and students at work. I do not expect the Editor of Senza Sordino will receive any correspondence from the Soviet musicians.

My next stop was Vienna. I distributed the Wage Scale Chart and issues of Senza Sordino wherever possible. They were politely received with thanks but any attempt I made to elaborate was met with discouraging reluctance. Despite all this there may be a few Viennese musicians who will respond with a polite hello and greeting from Vienna to I. C. S. O. M.

From Vienna Mrs. Z and I winged to Israel where we enjoyed three very stimulating, thought provoking weeks. Arriving in Tel Aviv we were guests of Meier Rimon, a French horn player, at a concert of the Israeli Philharmonic conducted by Zubin Mehta with Isaac Stern as soloist at the Mann Auditorium. (Impossible to buy tickets). Here I think I had more success in stimulating interest in I.C.S.O.M. Israeli Philharmonic musicians were fascinated with A. F. M. Chart and Senza Sordino. They agreed to post the chart on their bulletin board and some agreed to write. They exhibited a very intense ideological commitment to the Israeli Philharmonic as well as a total desire to rehearse and perform far in excess of their contractual agreement. As a socialized orchestra they determine their own conditions of employment but never insist on their own terms. For example, if they are entitled to a vacation period and they solicit a tour or additional concerts they will waive or postpone their holiday until a more convenient time in the future.

In Jerusalem we learned that their orchestra was touring the United States. Here we were invited to attend a master class given by Isaac Stern dedicating a new experimental T. V. Studio.

After a side trip to Eilat, Sharm-el-Sheikh and after swimming in the Red Sea we went north to Haifa and tried to make contact with members of Haifa Symphony Orchestra. Unfortunately, we found the Haifa Orchestra to be in a state of chaos for reasons very difficult for an outsider to understand and respect. Nevertheless I spent a most stimulating, enlightening evening (lasting well into the wee morning hours) with the concert master. He was in the process of "pouring oil over the trouble waters" that threaten



*George and Edith Zazofsky pose in front of the summer house of Catherine the Great.*

the very existence of the Haifa Orchestra. He explained the basic difference between the Jerusalem, Haifa and the most successful Israeli Philharmonic. The former two are Civil Service Employment while the Israeli Philharmonic is independent and self governing; this, according to my highly respected and admired colleague. As a result of the Civil Service status, decisions affecting the emotional well being of the musicians are formulated by persons quite ignorant of the profile of the Symphony Orchestra musicians, in sharp contrast to the self governing highly motivated Israeli Philharmonic. Some of this difference may be a tribute to the farsightedness and understanding of its founder, Bronislaw Huberman.

After one more side trip to the Upper Galilee, Mount Hermon, and the Golan Heights we en-planed for our last week in London. Once more, as in every city, we were welcomed by the British Royal Academy to attend and record violin lessons. Here my mission for I. C. S. O. M. was extremely frustrated not only by the various orchestras but also by the British Musicians Union

in London. In spite of my attempts to establish contact thru the management and the Union the total result was totally negative. Back to the United States and now the period of introspection began. What conclusions if any could I expect to form? A very difficult period for me. One general conclusion seemed undeniable: Fine musicians are truly a unique breed. They are made to feel completely at ease with their peers regardless of language, ethnic or racial differences.

My specific assignment for I. C. S. O. M. was in the general area of trying to make foreign recording orchestras aware of the differences in recording conditions, and to interest European and Israeli musicians in becoming interested in Western Hemisphere musicians. In short, to become friends across the sea through correspondence.

Results: As far as the recording situation is concerned I struck out as we lack any reasonable common ground for discussion. Recording in the places that I visited are almost non-existent with the exception of London. I may point out that most of our own orchestras in the United States also do not have an opportunity to record. I had a little more success in the form of promises to write short notes to Senzo Sordino about their musical life in general.

I had hoped that some of my enthusiasm toward the basic concepts of I. C. S. O. M. would rub off on my European colleagues. It did not.

As to any meaningful fraternal relationship with I. C. S. O. M. and its membership I do not expect a great deal. It appears that the only consideration I. C. S. O. M. orchestras and those I visited have in common is good fellowship and love for music itself, otherwise, we function in separate worlds.

I believe, philological and realistically, that American Orchestras must continue along the lines of our original "Statement of Purpose" as outlined in the Constitution and By-Laws of I.C.S.O.M.

My own conclusion does not in any way imply superior or inferior art, but simply different systems in different worlds. Perhaps some day in the future this will all change.

In conclusion, I wish to thank the I. C. S. O. M. Executive Board and specifically, Chairman Segall for furnishing me with a list of names of musicians both in Europe and Israel. Some I contacted and some I could not.

May I also thank Ted Dreher for supplying me with Wage Charts and recording contracts.

## O.C.S.M. IS BORN

*Senza Sordino* has reported from time to time on the growing need felt by Canadian orchestras to meet for the purpose of attending to orchestral matters Canadian in nature. This trend towards autonomy has, of course, resulted in the resignation of Canadian orchestras from ICSOM. Winnipeg currently is the only Canadian orchestra still holding membership. However, it is deemed mutually beneficial by representatives from orchestras of both countries to continue a working relationship. Recent discussions have paved the way for continuing dialogue on matters of mutual interest.

On October 23rd, 1975, ten Canadian orchestra representatives met, agreed on articles of organization and a name for a new players' organization. It will be known as the *Organization of Canadian Symphony Musicians* (O.C.S.M.). Its first Chairperson is Ruth Budd, Toronto Symphony Orchestra. The organization plans to hold its meetings in conjunction with the annual Canadian Orchestra Symposium in late summer. Both orchestra and Local representatives attend the Symposium.

Christy Slater, ICSOM delegate from Montreal before its resignation, was elected O.C.S.M. representative to our next conference in Denver.

## MUSICAL MEDICINE

(Reprinted from the *New England Medical Journal*  
with permission.)

*To the Editor:* The purpose of this letter is to ask that the profession treat musicians of all ages with respect for their artistic sensitivities and to realize fully the importance of their dependence upon hands, limbs, mouth, ears, etc.

It is suggested that "interested" physicians across the nation, through the medium of their state medical associations in conjunction with the Association of College, University, and Community Arts Administrators, and the International Society of Performing Arts Administrators, set up a network for musical referral. Thus, when a cellist from the Boston Symphony is afflicted in Dallas, he can have access to someone who understands his peculiar needs, and who might even monitor the evening performance.

It takes little experience in this arena to become aware of the subspecialty that one might call "musical medicine." Any imaginative physician can visualize the impact of otherwise common lesions when applied to a practicing musician.

When the emotional component of the particular problem has been consciously assessed, the physical aspects can be catalogued under three headings; an acute incapacity of various parts of the body such as hands, feet, throat and fingers; handicaps that require planned elective operation and subsequent "therapies"; and esthetic improvements that relate to the "show biz" part of the musical entertaining world.

Those whose livelihood depends upon their hands must accept certain "surgeon-like" restrictions and should be cautioned about sports such as baseball and volleyball.

Lesions such as "tennis elbow" in a bowing arm, an axillary abscess, a paronychia or a developing Dupuytren contracture are all perilous to the string section. For the brass and woodwind, a stutter that develops under stress, a smashed lip (the result of a mugging), an asthmatic attack, an inguinal hernia, a nasty "cold sore," and infected ingrowing hairs on the upper lip all seriously compromise the eight-hour daily routine of practice before performance.

The finger pads of a flutist or the callus of a harpist or guitarist become torn and infected too easily, and the pianist practicing for eight hours with a maladjusted pedal can end up crippled for the evening concert. All keyboard performers who suffer fracture-dislocations of their fingers will recover "full function" in the normal sense, but the ability to perform a regular trill once again demands an associated "musical physical-therapy" approach. A small decrease in hearing ability from an otitis media or a seeing disability from a contact-lens conjunctivitis can be crucial at a prize-winning contest.

The more "elective" problems can be represented by a hasty tonsillectomy, which will change a vocalist's resonating chamber and will require skilled follow-up speech therapy. Similarly, the unthinking insertion of intravenous needles into the backs of hands and feet in these patients must be guarded against. A ganglion of an organist's wrist and unsightly facial and other nevi require the services of skilled plastic surgeons with special interest in these areas.

The esthetic consideration is related to the correction of severe scolioses, deformed limbs, the employment of cosmetic surgery and the skillful use of various prostheses.

We in the profession (especially those interested in music ourselves) should be expected to provide a better and more understanding service to those who provide us with musical delight.

John B. Dawson, M.A., F.R.C.P.  
*Eastern Virginia Medical School*  
Hampton, VA.

# AND THAT'S THE WAY IT WAS

By J. Shaffer Smith

(Reprinted from the Local 7 "Score", with permission.)

For thirty years Eugene Clogstine wrote about sports—nothing but sports—for the Washington Post-Republicrat. So, he was nonplussed (or maybe even worse than that) when the city editor assigned him to cover the symphony orchestra concert on the 17th.

"Gawd-A-Mighty, chief, what in hell's the matter with you? You know I'm a sports writer . . . pure and simple—a sports writer!"

"Yeah? Where does it say on your personnel card? All I've seen is 'Writer'. A writer writes! This concert has to be covered and our regular critic, Edgemar Popinjay, is ill. It's yours, buddy. Now get your keister out of my office and take care of that assignment, Mr. Writer!"

Clogstine had never been to a symphony performance, much less reported on one.

"I guess," he mused, "the first thing to do is find out where it's being held and who's playing. Hell, this is awful. I don't know my elbow from a hole in the ground about music!"

Clogstine was unaware, I suppose, that a great number of people whose musical knowledge parallels his own, write music reviews every day.

At any rate, he discovered that the concert would be performed in Music Hall, by the State Symphony Orchestra; and that the principal work would be "Le Sacre Du Printemps."

"What the hell does that title mean?" he asked himself, "and look at this; 'By Igor Stravinsky.' What kind of a word is that?"

*Such was the care and consideration employed by the paper in selecting a proper critic.*

On the 18th, the following report appeared in the entertainment section of the paper:

The State Symphony horde unleashed their awesome attack on Stravinsky's "Le Sacre Du Printemps" in the Music Hall last evening before a crowd of 450 exuberant fans.

At the very opening, the Bassoon seemed to be developing a pattern, but was interfered with by some members of his own crew and temporarily dumped. He rallied, slipped by the offending teammates and crunched through several more bars before being squeezed out.

That Bassoon player is impressive! He's out of Oberlin and first tried out with Chicago, but, after a couple of mediocre seasons there, got the opportunity to hook-up with State and you know the rest—TERRIFIC! He makes it look easy!

Following the first series of bars, the strategy changed to accommodate more of the compliment. This being close to the end of the season, they're starting to take a good look at all the players.

During the first five minutes a lot of runs and deceptive turns were made by some of the lighter weights. However, the Violins, Flutes, Oboes and Clarinets all seemed to finish in a dead heat.

Tension built as the Brass combined for 42 bars in a mid-way flurry that mauled the French Horns and nailed the Violas while sparking the Piccolos to greater heights. Once this action developed, the Trumpets were never

threatened until the percussion forced them into a turnover that cooled things down for a short while.

The Clarinets and Oboes stunned the Cellos at the end of the second period. With less than a measure to go, the momentum swung their way, and they reeled off a clean passage before being downed.

Some confusing patterns which included some back-up percussion players took place during the second three minute interval, but were flawlessly executed.

The director all but lost his stick during one arpeggio. It's amazing the energy that is charged up in that guy! Zabadiah Meata, out of Leipzig! The Pittsburgh got him first, but never used him up to his potential. At least that is what the Zaba thought. So, in a trade that took everyone by surprise he came to State where, he assures us, he is happy. What a job he does!

The third-ranked Violas rolled over the Flutes, who had been blanked for their last 22 measures, and romped for an impressive 13 bars before being buried by an exploding Kettledrum which ripped through a roaring harmonic screen to nip an intended Viola counterpoint.

Time-after-time the Strings and Woodwinds tried to penetrate the wall set up by the Brass and Percussion. But when you have the "Old Dependables" in there, and healthy, it's a tall order.

The Dependables! One-hundred-and-fifty years front line experience between them. They're all out of Curtis. They looked so good the Boston snapped them up immediately. But, after two seasons, they came to State in a deal that surprised no one. They are some kind of performers!

The event closed abruptly, but did not seem to surprise or upset anyone. The fans remained seated until after the affair ended.

The State Symphony travels to Cleveland for their next start.

Well, the Post-Republicrat was quick to recognize the outstanding merits of this report, and immediately replaced Popinjay with Clogstine.

And that's how the most fabulous music critic career in modern times had its beginning.

## NEW BATTLE FOR N.E.A. FUNDS SHAPING UP

Early in December, Congress finally got down to brass tacks on the matter of funding the National Endowment for the Arts for the fiscal year 1976. It voted an \$82 million dollar appropriation. This was a compromise between the \$79.5 million figure approved by the House and the \$84.5 million figure approved by the Senate. Organizational support and the ability to muster grass root support of those interested in the Arts undoubtedly led to the final figure, one recommended in the President's budget.

The yearly struggle for a government Arts appropriation continues. A bulletin from the Associated Council of the Arts informs us that the House Subcommittee on the Interior will shortly begin consideration of the National Endowment for the Arts appropriation for 1977. President Ford's budget contains a request for an \$87 million dollar appropriation. Last year, Louis Harris, ACA chairman, called for an appropriation of \$180 million for the fiscal year of 1977, plus an additional \$30 million in special employment funds (a total of \$210 million). Obviously \$87 million is woefully inadequate. A brief letter written to Sidney R. Yates, U.S. House of Representatives, Washington, D.C. 20515, in behalf of higher funding may help. Write today.

**LETTER TO THE EDITOR**

Dear Mr. Shaw:

A wide majority of the active, performing musicians of the New Jersey Symphony Orchestra were exceedingly disturbed and humiliated by our former orchestra committee chairman's letter entitled, *Death of an Orchestra*. We choose to retort because we feel that a slanted, biased, negative declaration such as Mr. John Moses' is an untruthful and destructive sour grapes swipe at a group of colleagues who don't deserve such a rap.

The orchestra committee of the N.J.S.O. was empowered by the members of the orchestra to negotiate a contract for the 1975-76 season. Before these negotiations could begin, however, two of the committee members, Mr. Moses being one, unilaterally and without the sanction of the orchestra members, chose to exercise a labor grievance in alleged violation of the existing contract, by ceasing to play during a performance of Beethoven's "Egmont" overture at a children's concert.

After a series of negotiations between these players and the management in an effort to find a solution to this situation so that the contract negotiations could begin on an amicable note, hostility developed and subsequently the players were notified of their dismissal. The situation clearly called for arbitration as outlined in our contract. Our committee, however, refused to arbitrate and defied a ruling by the National Labor Relations Board which stated that to use such dismissals as leverage in a contract negotiation did not adhere to bargaining in good faith and constituted an unfair labor practice. Again arbitration was recommended. Again it was refused and to date has still not begun.

The contract negotiations began, needless to say, on a discouraging note! The committee, through their emotionalism, and unbelievably heavy-handed legal counsel, had destroyed all lines of productive communication with the management. A sad situation indeed!!

Initially the orchestra members wholeheartedly supported their committee. However, when the negotiations bogged down to a standstill due to the unyielding position of the committee on the unrelated issue of the firings, the orchestra began to get uneasy. As the days of fruitless negotiations dragged on, the committee began to feel they were losing the support of the members, and in their panic began to conduct the orchestra's business as their own private club, i.e. orchestra members were not permitted to ask questions or discuss points in orchestra meetings, etc., etc.—the democratic process had been eliminated!

After four weeks of strike, many of the orchestra members felt that the committee was about to exercise the total destruction of the orchestra to serve their own gains! The orchestra reluctantly ratified the management's final offer, and soon after the season commenced, we recommended that the dismissed players, with our moral and financial support, submit to arbitration—and for our concern for our orchestra and all its members we were cursed and derided by members of our committee.

But the N.J.S.O. is far from dead, Mr. Shaw—we are not vegetating—we are not stagnating in a musical Sargasso Sea. All the "fine musicians" are not gone. On the contrary, morale is high, attendance at the numerous orchestra meetings has been excellent, the democratic process of participation has been restored, and through the new committee's endeavors, two of the four dismissed players have been reinstated. We have a new Musical Advisor, Mr. Max Rudolf, a new and seemingly highly professional management, a new orchestra committee dedicated to involving the orchestra as a whole in their own destiny, and a public that is more in need of our artistry than ever before.

The Orchestra Committee of the  
New Jersey Symphony Orchestra

**WATCH OUT, ZUBIN!**

Carl Eller, defensive end of the Minnesota Vikings, is a fine narrator. Last season he collaborated with the Minnesota Orchestra, Henry Charles Smith conducting, in a delightful performance of the fun piece, *Freddy The Football*. This year he returned to narrate Copland's *Lincoln Portrait* at 5 Young People's concerts.

Carl is branching out into conducting. This year he took over the podium from Henry for the brass chorus of Sousa's *Stars and Stripes*. Right now his style is a little unorthodox—sometimes his downbeats are up and vice versa, and at the end of the march he adds an extra beat. But as one of his many fans in the Minnesota Orchestra explained, "Every good football player goes all out trying for the extra point."

Kirke Walker  
Minnesota Orchestra

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1975-76 COMPARATIVE  
WAGE CHART**

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