

Senza Sordino

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SYRACUSE SYMPHONY GETS NEW HALL

After 15 years of subscription concerts in various city high schools, some with very unsatisfactory acoustics, the Syracuse Symphony Orchestra has a hall, one which we are proud to call our home.

The new 26 million dollar Civic Center of Onondaga County contains three theaters designed to serve a 10-county area of Central New York. It is part of a building which also includes a 16-story county office building tower. Facilities include the main Concert Theater in which the S.S.O. performs—2100 seats; the Carrier Theater—463 seats; and a flexible space 100-300 seat Community Room.



The Concert Theater of the Syracuse Civic Center

The Concert Theater of the Civic Center became "our" hall when the orchestra moved in for the hall's opening concerts in January. Our initial playing in the hall was an acoustical testing, for the purpose of tuning the hall. Musicians' reactions to the acoustics were very positive. Because of the nature of the hall's design, the tuning procedure will continue for some time as fine tuning adjustments continue to improve the sound of the hall. The new hall, along with a new music director this season, have resulted in sold out houses for most concerts played in the hall since its opening, and we are very hopeful that this success will continue in coming seasons.

About the Hall

As a multi-purpose auditorium the Concert Theater was designed to convert from a dry, articulate hall to a loud, reverberant hall or to various acoustical conditions that range between these extremes. It incorporates a demountable concert enclosure which can accommodate the orchestra in two ways. One is by locating the

orchestra on two pit lifts raised to the level of the stage floor. Over the lifts, an adjustable eyebrow canopy serves as the ceiling of the concert enclosure and a number of sound reflectors serve as the upstage wall with the area behind the reflectors acting as a reverberation chamber. The fly loft is shut off by large panels. A second way of setting the hall for the orchestra is to lower the pit lifts 3 feet below stage floor level, filling this area with seats and locating the orchestra within the stage house. In this method the panels which shut off the fly loft become the sound reflecting surface above the orchestra and the sound reflectors are moved upstage. The area behind the sound reflectors still serves as a reverberation chamber, but is of smaller size (photo shows this second set-up). Along the wall, behind the boxes, are a series of motor-operated banners which average 60 feet high. One set of banners is designed to absorb sound primarily of mid-frequency range, and a second set is designed to absorb sound of high-frequency range. The more of these fabric banners that are exposed to the audience chamber, the shorter the reverberation time. At the side of the proscenium opening are 8 hinged wood sound reflecting panels which may be adjusted to various angles to reflect sound energy into the seating area.

The acoustic consultant for the Theaters is Russel Johnson. His other projects include Clowes in Indianapolis, the Great Hall at Hamilton, Ontario, and concert halls in Birmingham, Alabama; Melbourne, Austria; Berlin; Winnipeg; and Ottawa.

George Teufel
Syracuse Symphony Orchestra

K. C. REPORTS SETTLEMENT

The Kansas City Symphony Orchestra reports the following settlement. Following an eight week strike during which the orchestra played and talked while accepting its 1974-75 salary of \$210. a week, an agreement was reached. It called for an across the board raise of \$10. retroactive to the beginning of the season until the date of the agreement, and an additional \$5. for the twenty remaining weeks of the season, bringing the 1975-76 minimum salary to \$225; annual salary is \$6,485. For the 1976-77 season there will be an additional \$15. across the board raise providing a weekly salary of \$240. and a 35 week season. The yearly salary will be \$8,400. Other improvements in the contract provide for:

- An increase in the AFM-EPW pension contribution to 5% from 3%.
- The Detroit job security clause.
- One member to receive 4 days with pay ICSOM Convention leave.
- One member to be a non-voting member of the Board of Governors.

Not part of the contract, but essential to the settlement, was a document drawn up by the Association Executive Committee and voted on and passed by the Board of Governors. This document provides for the formation of three committees consisting of both Association and Orchestra members to advise and have input to the Executive Committee of the Association in all aspects of the operation of the entire Philharmonic organization.

Dale Weddle
Kansas City Symphony Orchestra Committee

SEATTLE CONTRACT REPORT

The musicians of the Seattle Symphony Orchestra ended 22 weeks of "play and talk" when they ratified a new, two-year contract on January 30, 1976 with their multi-employers the Seattle Symphony Orchestra, Seattle Opera, and Pacific Northwest Dance Association.

Season: 40 weeks with optional summer season.

	Salary:	
	1975-76	1976-77
Sideman	\$272.00	\$295.00
First Chair	320.00	345.00
Librarian (42 wks)	272.00	295.00

The following schedule will be used in computing, crediting and totaling services for each musician.

	1975-76	1976-77
1 Symphony Rehearsal	1.0	1.0
1 Symphony Split Rehearsal	1.25	1.25
1 Symphony Concert	1.0	1.0
1 Symphony Back to Back	1.25	1.25
1 Opera Rehearsal	1.15	1.2
1 Opera Performance	1.3	1.4
1 Opera Back to Back	1.5	1.5
1 Dance Rehearsal	1.0	1.2
1 Dance Performance	1.0	1.2
1 Dance Back to Back	1.5	1.5

Services performed and/or credited in excess of 285 ('75-'76) and 281 ('76-'77) will be paid as extra services. Rates for extra services and doubling are based on the service credit schedule. Small ensembles (2-10 musicians) receive an additional .25 service credit per service. A nine service week is credited as .25 services. More than 8 consecutive days without a day off is .5 services. No day off in a calendar week is .5 services.

A new feature in this contract: "Action to dismiss a musician for alleged musical incompetence shall not be instituted during a Symphony Music Director's first season as such." The Symphony Music Director also cannot institute dismissal during his final season. (Rainer Miedel replaces Milton Katims as Symphony Musical Director in the 1976-77 season.)

The employers will pay each musician up to \$300.00 ('75-76) and \$375.00 ('76-77) upon proof of medical insurance coverage. The musicians have decided to find their own group medical insurance policy rather than to accept the management's proposed policy.

Other new items in this contract include screened preliminary auditions; revisions in dismissal for cause including a definition of insubordination; and a grievance procedure. The employers will not discriminate in hiring because of lifestyle.

Mark Eubanks
Seattle Symphony Orchestra

MSO TOURS EUROPE

The Montreal Symphony Orchestra last month embarked on a 17 day European tour. The tour began with a concert at Carnegie Hall. The orchestra then flew to Bordeaux, France for two concerts and then proceeded to Lausanne, Lyons, Paris, London, Edinburgh and Prague.

The orchestra was conducted by Rafael Fruhbeck de Burgos and soloists appearing with the orchestra were the Canadian contralto Maureen Forrester and Ronald Turini, pianist.



(Contributed by Bryn Boepple)

"What do you mean you LOST the second fiddle part??"

LET'S HEAR IT FOR THE DANES

Denmark in World War II was occupied by Germany. At one point, to avoid the Nazi round-ups, virtually every Jew in Denmark was afforded an early warning and ferried to safety in neutral Sweden for the war's duration. This was the manner in which the Danish State Radio Orchestra handled its "special personnel" problem. But how to handle the now absent Jewish members of the orchestra? Very simple. They were declared on sick leave.

A German occupation commander sent an SS officer to get to the bottom of the matter. He asked the manager of the Danish Radio; What's the matter with all these musicians suddenly? "Sick", was the response. "Nature of the illness, please." "Sick of you" was the quiet reply. Frustrated, the SS officer demanded to know how long the orchestra intended to waste good money this way. "Just until you depart." More frustration. "You know that Germany is a thousand year reich!" "Well, in that case, we are prepared to pay sick-leave for a thousand one years."

End of interview. There was simply nothing the Germans could do to budge the Danes in this decision. When the occupation ended, the musicians came back to their old positions, were paid accumulated back pay, and of course, all the accrued social benefits. Try that "tenure clause" for size. A very Danish way to handle such problems.

David Sternbach
University of West Virginia

ICSOM CONFERENCE IN DENVER

The 1976 ICSOM Conference will be held in Denver from Monday, August 30th through Thursday morning, September 2nd. Delegates should be getting reservation cards this month and are urged to respond as quickly as possible. Meetings are to be held at the Cosmopolitan Hotel, 1780 Broadway, Denver, Colo. 80202. Ph. (303) 623-2181. Melanie Burrell of the Denver Symphony Orchestra is in charge of arrangements. Conference workshops will be set up to discuss Committee Administration, Bargaining Techniques and Pension and Welfare. The agenda follows.

- I
 A—Meeting called to order
 C—Roll call of orchestras
 B—Introduction and presentation of guests
 D—Minutes of '75 Conference
 E—Applications for membership and actions thereon

II Reports of ICSOM Officers

- A—Chairman's Report
 B—Vice Chairman's Report
 C—Secretary's Report
 D—Treasurer's Report
 E—Senza Sordino Editor's Report
 F—Counsel's Report
 G—Strike Fund Report

III Committee Reports

- A—Report on audition procedures
 B—Effectiveness of Artistic Advisory Committees
 C—Librarian Status

IV Unfinished Business

- A—Negotiations not reported in Senza
 1—Completed
 2—Bargaining still in progress
 B—Chart
 C—Report on Health and Welfare package for all ICSOM orchestras

V New Business

- A—Tax Sheltered Annuities
 B—Renewal of Counsel's Contract
 C—Electronic Media Subcommittee Report
 D—Directory

VI Lecture by Counsel

VII Nomination and Election of Officers

VIII Selection of Site for '77 Conference

IX Good and Welfare

1975-76 OCSM SYMPHONY WAGE CHART

	Weeks	Weekly Salary	Annual Guaranteed Salary
CALGARY	30	\$150.	\$4,500.
EDMONTON	34	196.	6,664.
HAMILTON	34	253.	8,605.
resident musician (per service mus. \$20/rehl. \$26/conc.)			
MONTREAL	46	270.	12,420.
OTTAWA	46	309.	14,214.
TORONTO	48	280.	13,440.
VANCOUVER	36	219.04	7,885.44
WINNIPEG	32	208.	6,656.

This chart made possible by information provided by Kathryn Sigsworth of the Winnipeg Symphony Orchestra and Communications Officer of OCSM.

1975-76 SYMPHONY WAGE CHART

Senza Sordino's "mini" Wage Chart which appears below is an attempt to provide only minimum contractual information to its orchestra readership. It should be noted that although Guaranteed Annual Salary figures reflect additional income as the result of recording and electronic media arrangements, such additional income has not been included in Weekly Salary figures appearing on the chart. As a point of information it should be mentioned that it is customary for such additional income to be added in equal weekly increments to the salary checks of orchestra musicians.

	Weeks	Weekly Salary	Annual Guaranteed Salary
ATLANTA	46	\$265.	\$12,420. ¹
BALTIMORE	44	265.	11,660.
BIRMINGHAM	30	133.60	4,008.
BOSTON	52	380.	20,760. ²
BUFFALO	44	285.	12,540.
CHICAGO	52	380.	19,760.
CINCINNATI	52	285.	15,860. ³
CLEVELAND	25	{315. 350.	17,290.
DALLAS	46	300.	13,800.
DENVER	44	280.	12,320.
DETROIT	52	325.	13,975.*
FLORIDA	25	200.	5,000.
HONOLULU	36	225.	8,100.
HOUSTON	52	280.	14,560.
INDIANAPOLIS	43	260.	11,180. [†]
KANSAS CITY	28	225.	6,485.
LOS ANGELES	52	360.	19,720. ⁴
MILWAUKEE	48	272.50	13,080.
MINNESOTA	50	320.	16,000.
NASHVILLE	75	services	2,000 est.
NATIONAL	52	325.	16,900.
NEW HAVEN	67	services	2,000 est.
NEW JERSEY	24	250.	6,000.
NEW ORLEANS	38	290.40	11,035.
NEW YORK	52	380.	20,760. ⁵
NO. CAROLINA	36	240.	8,640.
OAKLAND	72	services	2,583.
OREGON	34	services	4,000.
PHILADELPHIA	52	380.	21,760. ⁶
PHOENIX	30	135.	4,050.
PITTSBURGH	51	335.	17,085.
ROCHESTER	38	295.	11,210.
ST. LOUIS	52	285.	15,860. ⁷
SAN ANTONIO	33	215.	7,095.
SAN DIEGO	120	services	4,200.
SAN FRANCISCO	52	365.	18,960.
SEATTLE	40	272.	10,880.
SYRACUSE	37	173.	6,364.
MET OPERA	44	385.	16,940.
N.Y.C. OPERA	31	340.	11,560.
N.Y.C. BALLET	25	330.	8,250.
CHICAGO LYRIC	15	375.	5,625.

¹ Annual salary includes \$260. Electronic Media Guarantee.

² Annual salary includes \$1,000. Recording Guarantee.

³ Annual salary includes \$1,040. Electronic Media Guarantee.

⁴ Annual salary includes \$1,000. Audio Recording Guarantee.

⁵ Annual salary includes \$1,000. Recording Guarantee.

⁶ Annual salary includes \$2,000. Recording Guarantee.

⁷ Annual salary includes \$1,040. Electronic Media Guarantee.

* Reflects loss due to lock-out.

† Does not reflect cost of living clause.

A TORCHBEARER

By **THOMAS GOLDTHWAITE**
 Republic Entertainment Editor

The obituary of violinist Einar Hansen appears in today's Arizona Republic. His many friends in the Valley will be comforted to know that he died peacefully in his sleep. In the past couple years he had some serious bouts with heart attacks, one during a recital for school children.

He bounced back to good health, and more recitals.

He pursued his peculiar dietary habits: Natural foods, little meat and a vinegar seasoning "for the circulation in the hands."

This year he underwent a cataract operation and he was home the next day, resuming his practicing shortly afterward. The music was in his head, the vinegar in his blood, the splendid 1676 Guarnerius violin tucked under his chin.

He was 87 when he died Tuesday.

He was an excellent violinist who bore the torch directly from the grand masters of the 19th Century, Max Fiedler, Jean Gesterkamp and Henri Marteau. He was a Dane, a chess player and an able gymnast. He stood on his head to relieve tension. He hiked miles of city blocks. He sunbathed naked. He would swim anytime of the year. His periodic cures for the doldrums involved a tough fast of several days with nothing but a few glasses of warm water. The demons purged, he resumed his patient, disciplined culinary schedule. He believed in body rhythms and seasonal rhythms, all of it intensely reflected in music.

Forty years of playing with the Boston Symphony and teaching chamber music at Tanglewood won him wide East Coast admiration. Last year during visits to Phoenix, Arthur Fiedler, Aaron Copland and Gregor Piatigorsky asked about Einar Hansen.

"Is he still eating those nuts and fruits?" asked the 81-year-old Fiedler. "Tell him to take care of himself, he's not young anymore!"

"Who can forget Hansen with all that magnificent white hair!" Copland said. "He was a fixture at Tanglewood, even for the audiences, and a respected player."

He was a fixture in Phoenix musical circles as well. He joined the Phoenix Symphony in 1967, modestly assuming a rear stand. At that time and even then he could outplay any fiddler in town. Several years later he retired again and did a little teaching and a lot of string quartet playing.

"Einar's coming tonight" was an announcement that would terrify the lesser players, among them a certain closet cello player who got to know the lively old man's unerring approach to string quartet playing. Hours and hours of enlightening tutoring for the

price of musical companionship. A Duo by Kodaly, trios by Dvorak. Always Mozart, always Beethoven. He was a whiz with Haydn.

Sparks from that torch he carried into Phoenix from the 19th Century and from Koussevitsky continue to illuminate much of the Valley's musical life. Symphony members, music patrons and the hundreds of school children who heard him play discovered that Einar Hansen's retirement in the West was as eventful as his extraordinary career in the East.

(Einar Hansen was the father of Harald Hansen, bass clarinetist with the Indianapolis Symphony Orchestra.)

MINNESOTA MUSICIANS VOTE PENSION CONCERT PROCEEDS TO RETIREES

In December, Mitch Miller was scheduled to appear with the Minnesota Orchestra in a concert of Christmas music with audience participation. A month before, that concert sold out and Mitch graciously volunteered to conduct a repeat for the benefit of the Orchestra's pension fund. The players and management enthusiastically accepted, and in a month's time jointly carried out the promotional and planning details which resulted in another sold out performance. All pensioners were invited to the concert and a reception afterwards in their honor.

After expenses, \$11,000 was raised. The Orchestra Committee, after much deliberation, made the following suggestion to the orchestra members. Since the \$11,000 would only mean a \$2.00 a month increase in present players' benefits, it would do a lot more good if the money were distributed as a pension bonus to the 15 pensioners and 6 other surviving players who retired before the pension plan affected them. A distribution calculated on years of service was drawn up. The plan and distribution were unanimously approved by the present players.

Kirke Walker
 Minnesota Symphony Orchestra

POETRY CORNER

The Maestro's contortions, conducting,
 Are not only highly instructing.
 One beholds with great awe
 The swweeeceppp of his paw
 At each cutoff, he's self-destructing.

Ted Dreher
 AFM Symphony Department

ICSOM OFFICERS

CHAIRMAN

Irving Segall
 Philadelphia Orchestra
 1219 Glenview St.
 Philadelphia, Pa. 19111
 Phone: (215) 745-4507

VICE CHAIRMAN

Robert Maisel
 St. Louis Symphony
 7 Locust Drive
 Belleville, Ill. 62223
 Phone: (618) 397-3051

SECRETARY

Stanley Dombrowski
 Pittsburgh Symphony
 R.D. No. 3
 Export, Pa. 15632
 Phone: (412) 327-0969

TREASURER

John Palanchian
 New York City Opera
 277 Walton St.
 Englewood, New Jersey 07631
 Phone: (201) 567-2631

EDITOR, SENZA SORDINO

Henry Shaw
 Cincinnati Symphony
 1577 Elizabeth Pl.
 Cincinnati, Ohio 45237
 Phone: (513) 242-7758

ICSOM AREA REPRESENTATIVES

EASTERN ORCHESTRAS

Frederick Zenone, National Symphony
 2237 Williams Ave., Vienna, Va. 22180, Phone: (703) 560-1320
Baltimore Symphony, Boston Symphony, Buffalo Symphony, Metropolitan Opera, New Haven Symphony, New Jersey Symphony, New York City Ballet, New York City Opera, New York Philharmonic, Philadelphia Orchestra, Rochester Philharmonic, Syracuse Symphony, National Symphony.

SOUTHERN ORCHESTRAS

Elizabeth Patterson Girko, Dallas Symphony
 3540 McFarlin, Dallas, Texas 75205, Phone (214) 521-7056
Atlanta Symphony, Birmingham Symphony, Dallas Symphony, Florida Symphony, Houston Symphony, Kansas City Philharmonic, Nashville Symphony, New Orleans Symphony, North Carolina Symphony, St. Louis Symphony.

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HENRY SHAW, Editor—Mailing address: 1577 Elizabeth Pl., Cincinnati, Ohio 45237

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CENTRAL ORCHESTRAS

Bert Siegel, Cleveland Orchestra
 2621 N. Moreland Blvd. Cleveland, O. 44120, Phone: (216) 752-0344
Chicago Lyric Opera, Chicago Symphony, Cincinnati Symphony, Cleveland Orchestra, Detroit Symphony, Indianapolis Symphony, Milwaukee Symphony, Minnesota Symphony, Pittsburgh Symphony.

WESTERN ORCHESTRAS

Melanie Burrell, Denver Symphony
 415 Garfield St., Denver, Colo. 80206, Phone: (303) 388-1333
Denver Symphony, Honolulu Symphony, Los Angeles Philharmonic, Oakland Symphony, Oregon Symphony, Phoenix Symphony, San Diego Symphony, San Francisco Symphony, Seattle Symphony.

CANADIAN ORCHESTRAS

John Miller, Winnipeg Symphony
 41 Nichol Ave., Winnipeg, Canada. Phone: (204) 257-0098
Winnipeg Symphony.

ICSOM ATTORNEY

I. Philip Sipser
 380 Madison Ave.
 New York, N.Y. 10017
 Phone: (212) 867-2100