

Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME XIV



AUGUST 1976—NO. 6

TRUSTEES VOTE \$100. A WEEK STRIKE BENEFIT

The following is a report of the A.F.M.-Symphony Strike Fund meeting held on December 1, 1975. Strike Fund Trustees present were, Pres. Davis, Sec'y-Treas. J. Martin Emerson, Robert Maisel, Ralph Mendelson and Ted Dreher.

1. The Trustees ratified the strike benefits paid to members of the following orchestras:

MONTREAL, 7 days, thru 9/26/75

PITTSBURGH, 6 weeks, thru 11/16/75

DETROIT, 8 weeks, ending 12/1/75

KANSAS CITY, 3 weeks, up to Dec. 1, 1975 and still on strike.

2. The Trustees approved the entry of the Syracuse Symphony Orchestra members into the Strike-Fund, contingent upon their having voted by 2/3rd's majority to do so before December 15, 1975. The Syracuse Orchestra would, thereat, qualify for benefits on or after September 1, 1977.
3. The Trustees acted to clarify policy on paying strike benefits to playing personnel managers while the orchestra is on strike. It was asserted that if a personnel manager continues to receive wage payments from management during a strike of the musicians, he must notify the Local union that he is being paid and as such, he is not entitled to benefits from the AFM Strike-Fund. Further, if he expects to receive wages during strike—the expectation being based on precedent, he would be exempt from strike dues. As to monies he has already paid into the fund, it was decided that those monies would remain in the fund against such time as the local management policy might change, affording the personnel manager no salary during a strike or lockout.
4. The Trustees reviewed in depth, the history of the Strike-Fund operation, noting from 1970-75 season the total contributions to the fund by the member-orchestras amounted to \$325,092 and during the same period (including 1975-76 season so far), \$356,752 in strike-benefits have been paid out.
Upon this concept, the Trustees reviewed the resolution of ICSOM to increase the strike fund payments. Many variables present themselves in a feasibility study. It was decided to refer the matter to an actuarial firm which handles the AFM-EPW Fund, for study as to best ways to fund an increase in strike fund benefits. A report to be made to a subsequent Trustees meeting in spring of 1976. Any increases developed as a result of the study would commence to apply in September, 1976.
5. Following a review of the locals' collecting methods, as such affect the operation of the Finance Dept. of the AFM, it was decided that:

A letter go to the Secretary of each local having an orchestra in the strike-fund, outlining uniform procedures on collections and remittances of the \$35 annual strike-dues from each member of a participating orchestra.

6. The Trustees acknowledged with thanks and appreciation the material prepared and offered by the Finance Department showing the year-to-year financial operations of the Strike-Fund.

A subsequent meeting by Strike Fund Trustees held June 1, 1976 resulted in the following agreed upon revisions in Fund benefits and membership payments. This revision shall stand

unless reversed by a negative vote by a majority of strike fund member orchestras.

EFFECTIVE September 1, 1976, strike or lockout benefits will be increased from \$50 per week to \$100 per week, payable commencing the second week of a strike or lockout, for a total of 15 weeks.

The member-participation of \$35 per year will be raised to \$55 per year.

If, on Sept. 1, 1977 the fund balance has dropped below \$100,000 there will be an emergency assessment of \$15 per member.

A statement dated April 30, 1976 shows twenty-seven A.F.M. symphony orchestras presently subscribed in the Strike Fund. To date, \$380,952.73 have been disbursed to member orchestras. We wish to acknowledge the on going effort on the part of the Strike Fund trustees to improve benefits of the Fund to its members.

CHICAGO TOPS MARATHONS

The Cleveland Orchestra management announced that the seventh annual Cleveland Orchestra "Command Performance" radio marathon raised \$117,872, at the time the highest amount to be raised by a symphony orchestra marathon. The figure surpassed the previous marathon record of \$112,000 raised earlier in the season by the Boston Symphony Orchestra. But no sooner had the proud Clevelanders made their announcement, when word came from Chicago that the Chicago Symphony Orchestra far outdistanced any orchestra to date by raising a whopping \$320,000. This figure will present a formidable one for others to shoot at.

Three other major cities have topped \$100,000 in marathon fund-raising during the past year: Denver, Boston and Washington, D.C. Nine major orchestras will hold marathons next season: Cleveland, Boston, Washington, Cincinnati, Denver, Indianapolis, San Francisco, Chicago and Milwaukee.

ICSOM CONFERENCE GUEST SPEAKERS ANNOUNCED

The ICSOM Executive Board is pleased to announce that two guests have accepted invitations to speak at the 1976 ICSOM Conference in Denver. They are Dr. Leon Thompson and Walter F. Anderson.

Dr. Leon Thompson is currently Director of Education Activities of the New York Philharmonic as well as Director of Opera/South. He is also Secretary of the Music Assistance Fund, established in 1965 by Mrs. David Rockefeller, with the express purpose of giving financial assistance to non-white students at major conservatories whose financial problems would present an insurmountable barrier to their advanced training and musical progress. To date, grants totaling \$250,000, have been awarded. Mr. Thompson will comment on the fund and explain one of its new concepts; establishment of the Music Assistance Fund Orchestral Fellowships.

Walter F. Anderson is an old friend having been guest speaker for an A.F.M. orchestra symposium a few years ago. He is Director of the Music Program for the National Endowment for the Arts. Accompanying him to Denver will be Assistant Director Ralph Rizzolo.

TO BOW OR NOT TO BOW

I have just become the leader of a string section. I have just been approached by the personnel manager asking me to "bow the parts" for my section, since the other section leaders are going to do so. I don't believe in it. My first year of orchestral experience was under Stokowski in Houston. After fifty years of conducting, it finally occurred to him that regimented bowing was an artistic absurdity, and by the time I played under him in Houston, he **INSISTED** on free bowing. Since his hallmark was a lush, rich string sound rarely equalled in other orchestras, we might do well to consider closely his reasons for endorsing this position. 1. *A smoother sound. If a string section is bowing a particular phrase in several different ways, you won't hear that "chugging" sound when they all change together at the frog or the tip.* 2. *One avoids the thinner sound likely to occur towards the tip if the section were uniformly approaching this part of the bow simultaneously.* 3. *The conductor will very likely prefer the freedom of interpretive changes from rehearsal to rehearsal, and that in performance, may feel the tempi in a different way from any of the rehearsals and may require, for example, a larger crescendo than perviously requested. In this case, it may be imperative to take a different bowing to produce more or less sound, or to take advantage of the different tonal qualities available in different parts of the bow.*

Last and not least, there is a principle of artistic freedom confronting a system of regimented conformity. No conductor and no section leader and no concertmaster has ever, within my experience, exhibited the audacity to insist on regimented fingerings for the left hand. It is tacitly recognized that fingerings are so much a matter of personal judgement, that players often have occasion to complain about the written-in fingerings they find in their orchestral parts. Hands differ in shape. Fingers differ in strength. Each player's background differs in the style of instruction received. The same considerations should apply to the bow-arm. One player may be able to produce the same sound in one bow that another needs two to duplicate. From personal experience with Stokowski, I know that free *bowing* does not mean random or chaotic *phrasing*. A conductor can indicate phrasing very clearly without having to specify the mechanics of production.

In the usual situation, where a concertmaster or section leader lays his bowings on the section, I have invariably heard negative reactions from the players, usually couched in terms of the unacceptability of the leader's bowings. I cannot believe that a well-qualified leader would hand out "bad" bowings, at least in terms of his own background and training, but neither can I accept the implication that he "knows better" than the others just because he is leader. My understanding of this dilemma is that bowing, just like fingering, is a highly individual set of parameters, which has developed for each player into a unique and personal style, which, furthermore, has become largely unconscious and unworthy of prolonged or deliberate attention. As Alfred North Whitehead once remarked: "Civilization progresses as those functions which once required conscious deliberation become more and more automatic." This automatic, unconscious, instinctive quality of the individual bowing style can only be upset and frustrated by the demands of mass conformity, and I daresay that not one string player could be perfectly happy with the bowings of a Heifetz or an Oistrakh, a Primrose, Casals, or Koussevitsky.

Everett O' Bannon
Former Principal Viola
San Francisco Ballet Orchestra

THE CANDIDATES: THEIR ARTS SUPPORT RECORD

By CHARLES CHRISTOPHER MARK

(from the Arts Reporting Service, 9214 Three Oaks Drive, Silver Springs, Md.)

Charles Christopher Mark is, among other things, a man who is instrumental in the founding and organization of the National Foundation for the Arts and was arts consultant to the White House in 1964. He is the editor and publisher of THE ARTS REPORTING SERVICE, a highly informative newsletter concerning itself with the arts; problems, solutions, trends, opportunities and events. He is also host of the nation's only daily arts report on any radio or network. It is heard on National Public Radio in over 125 cities. Senza Sordino is pleased to have established a dialogue with him and thank him for permission to reprint this very topical information which appeared in the May 17th issue of THE ARTS REPORTING SERVICE.

This issue of Senza Sordino must necessarily be in the printing stage at the time a Democratic presidential candidate is being chosen. Possessing no crystal ball, we are leaving Mr. Mark's article intact and are printing the arts support record of both Humphrey and Carter.

Henry Shaw, Editor.

Depending on the day, the newspaper, and the most current poll, the leading candidates are, or are not, whoever. As of this writing, it seems likely that the only four we need to consider from the view-point of the arts are Carter, Humphrey, Ford, and Reagan. Whatever other qualifications these men may have for chief executive of this confused republic I leave to other publications; we are concerned about their existing record on cultural issues.

Let's start with Reagan. His record on the arts while Governor of California is well known. He was reported widely as believing the arts should be self-supporting and not depend on government for assistance. His annual message to the legislature ignored the arts completely, and only the insistence of several art loving legislators kept the California Arts Commission from disappearing completely. Toward the end of his administration, Senator Gregorio forced reasonable appropriations over Reagan's objection.

So, if Reagan is the candidate, it does not bode well for the arts. Even a conversion based on belated enlightenment or political realities would not be trusted by most of the arts people. The remote best to be hoped for would be a cultural caretaker administration with no leadership toward a needed enlightened cultural policy.

President Ford is in the hot seat fueled from a number of separate intensifying fires. As long as Reagan remains a possible candidate Ford must continue to accommodate the right wing of his Party. He needs to woo to win. If all the Republicans vote for him in the election, and the independents split between him and his opponent, he loses. He has to concentrate on winning conservative Democrats, left candidate-less by Wallace, and keep the rightists within his party happy.

The conservatives have not been friends of the arts, historically. Gerald Ford while he was in the House, consistently spoke against the Arts Endowment and other "wasteful" programs as leader of the two Party conservative opposition. He suffered a belated conversion when Mr. Nixon saw the merit in supporting the arts, and has requested increases for cultural programs in his first year in office as President. This year, however, he requested little or no increase in any real sense, and no one would insist he has been a vigorous champion for the arts in terms of policy leadership.

Ford's re-election would probably mean steady progress for the arts, but little progress toward a dynamic position. Reagan's people will keep him from "foolishly" spending more on man's creative urges than his destructive ones.

Humphrey's record on the arts not only goes back to the 1940's when he was introducing Federal arts program legislation, but he seems to be more convinced than ever that the arts need to be

given more importance in our lives. He consistently worked for more and more fully funded programs as Senator and Vice President, but lately he is trying to attach a cultural ingredient to any legislation which makes sense. For instance, recently he introduced a bill requiring the President to report semi-annually on the state of the economy, and included specifically a provision requiring the President to report on the state of the arts within the report. Should Humphrey become the candidate and subsequently the President, we could look forward to definite leadership and enthusiastic support.

The most iffy candidate is Jimmy Carter. His statement on the arts at the request of the Massachusetts Council on the Arts and Humanities is the most guarded of any of the candidates. You recall he said: "The Carter Administration will review existing programs and institutions in the arts to further improve what is by common consent a highly constructive federal role in our domestic cultural life." In the light of Mr. Carter's record on the arts when he was governor of Georgia, the improvements he has in mind should be carefully examined.

When Jimmy Carter became Governor of Georgia, the state was providing \$203,487 through legislative action. In 1972, Carter launched his famous state re-organization plan which was designed to reduce bureaucracy and save money. As a result, the Georgia Commission on the Arts was legislated out of existence as a separate state agency. Carter re-instated it as one of four divisions within his own office under the Office of Planning and Budget. This was done by Executive Order which left the legislature without direct interest in the agency. Under this arrangement, the Commission received only \$99,292 in 1972, \$71,000 in 1973, and \$53,000 in 1974. Carter left office and a movement was launched to re-establish the Commission as a legislatively created agency, and in this current year the legislature appropriated \$152,846 for the arts programs.

Now, conclusions are difficult from these facts. Did Carter intend to let the Commission get lost in the reorganization shuffle; Did he know the legislature would not appropriate funds to a Commission within the Office of Planning and Budget? Was he actually in political control of the situation? He did assign \$110,000 from his \$250,000 discretionary fund and transferred other funds (\$20,000) to the Arts Commission to bolster up its programs when the lawmakers cut back most drastically.

I suppose if one must draw a conclusion about how the arts would be treated under a Carter Administration, based both on his record as governor and his general statements and positions on any number of other vital issues, one would have to conclude it would a political policy, sailing with the wind of consensus. Such a policy may be bad or good, depending on whether the winds are those of the people in concert, or those of the important blocs of power. I wish I had a clearer conclusion to offer.

This much seems certain at this time. If Gerald Ford is the candidate, himself conservative, he will have to choose an even more conservative running mate because of the pressure of the Reagan faction. If Carter is the candidate, he will choose a liberal running mate to bring unity with the liberal wing of the Democratic Party. The Nixon-Ford Administration has been extremely helpful to the institutions of the arts, but not more than somewhat kind to the artists, and the broad-based grassroots programs. A Democratic administration is likely to reverse this trend and champion more programs aimed at the general cultural development of the nation, and offer more direct assistance to the creative artists. Take your choice.

ICSOM MEETING WITH ASOL CONDUCTORS' GUILD

At the invitation of the newly formed Conductors' Guild of the American Symphony Orchestra League, Chairman Irving Segall, Leslie (Tiny) Martin, ICSOM delegate of the Boston Symphony, and Arthur Press, committee member of the BSO,

met with the Board of Directors of the Guild, at the ASOL meeting in Boston on June 10.

Although all orchestra managements are members of ASOL, it is voluntary on the part of their conductors to become members of the Conductors' Guild. It presently consists primarily of Metropolitan, Community, and University conductors, with very few ICSOM orchestra conductors being Guild members.

The invitation was extended in an attempt to establish a dialogue between conductors and players. There was discussion of Conductor Evaluation sheets, Artistic Advisory Committees, the extent to which orchestra members are seeking artistic control of orchestras, audition procedures, and move up procedures.

As more ICSOM orchestra conductors become Guild members, the exchange of ideas between ICSOM and the Conductors' Guild can be of great importance to ICSOM members. It is with this future possibility in mind, that we are presently establishing the mechanics of a dialogue with the ASOL Conductors' Guild.

CHRISTMAS WEEK OFF TO GO THE WAY OF THE CARRIER PIGEON?

Is the "week vacation at Christmas" soon to become the "week-end" or simply, "Christmas Day" off? While not what one would call a timely subject for a June article, space being available, we thought that a recent poll of a dozen orchestras would be of interest.

The information provided to us reveals that Buffalo, Chicago, Denver, Detroit, Indianapolis, Minnesota, New Orleans and New York still enjoy at least a week off at Christmas. In some cases it is guaranteed by contract. In Pittsburgh, St. Louis and Cincinnati this has ceased to be true. It is a recent development.

Young audience attendance for such fare as "Amahl and the Night Visitors," "Nutmacker," "Hansel and Gretel" and other child oriented programs has been impressive where programmed to co-incide with school Christmas holidays; the symphony orchestra is necessarily locked into the situation. In St. Louis only half the orchestra is used during the Christmas week resulting in an arrangement where members can count on at least every other Christmas for a free week. It would seem, in general, that there will be increasing pressure to insure a freer hand in the scheduling of services during the holiday season.

OAKLAND MUSICIANS SPONSOR CONCERTS

Members of the Oakland Symphony Orchestra sponsored concerts conducted by Antonia Brico on March 29 & 30, 1976. Soloists in the concerts were David Abel, violinist and Bonnie Hampton, cellist playing the Brahms Double Concerto. The Don Giovanni Overture opened the program and Sibelius' Seventh Symphony concluded the performance. Both concerts took place in the Paramount Theater of the Arts, Oakland, California.

The reasons for the players sponsoring their own concerts were several. One important reason was the seeking of artistic rewards that come with more frequent use of guest conductors. The musicians were also seeking more variety in programming.

Of great importance to the Oakland musicians was the employment picture. The Oakland season involves 72 services and a few extra concerts, such as the Messiah and Pops Concerts using less than the full orchestra. The base annual income from playing in the Oakland orchestra is about \$2600. Scheduling of concerts and rehearsals often interferes with the musicians' attempts to increase their employment by playing with other musical organizations. Although the contract with the Association allows for temporary leaves to play another job, the conductor has been most reluctant to allow his musicians time off to increase their income by playing with the various ballet and opera companies of the Bay Area. A free-lance musician has a better opportunity to make a living wage than a contracted symphony player in Oakland.

Members of the Oakland Symphony Players' Committee

'KATIE' KOMMENTS ON L.A. 'PHIL' GARMENTURE

BY HENRY ROTH

(Reprinted from the B'nai Brith Messenger with permission.)

It was "tradition be damned," as the Los Angeles Philharmonic marked the Bicentennial season by banning the wearing of 'tails' in favor of 'tuxes'—that is, by the musicians. The conductor, of course, will continue to wear tails. Somehow the situation seemed contradictory. Was it, in fact, a subtle manifestation of class warfare? Should it be considered a step forward or did the change—so innocuous on the surface—portend some calamitous future? What was to be gained by this impetuous innovation? The ramifications appeared endless.

I realized this was no problem to be assessed by one lone critic. Seeking help, I called my esteemed colleague, Martin Bernheimer, down at the L.A. Times. But he had just hopped over to Zanzibar to review the local opera company's world premiere of Richard Strauss' "Die Frau Ohne Schatten," in Swahili. It was just as well because I realized the matter required the cranial expertise of the most erudite of us all—"Jackeyskatte," the phenomenon of feminine felinity, otherwise known as "The Oracle of the Southland Music Scene."

I caught "Katte" at a propitious moment. She had just returned from the annual Cucamonga Music Festival where she chaired a seminar on "The Relationship of Aggravated Posterioritis to Standing Ovations." I told her the news.

"Bully for those chaps that run the Philharmonic," she cried. "That's just what we've needed for years. Think what it means. Why, they're regular Columbuses of Culture. Now the musicians won't have that Penguin Look any more." I remembered—that was what ICSOM musicians called it in their journal, "Senza Sordino."

"But Katte, are you implying that when Mr. Mehta wears tails he looks like a penguin? That's insulting."

"Of course not, you idiot. Only musicians look like penguins when they wear tails. A conductor may look like an owl, a pelican, or even a strutting peacock—but never, never a penguin." I felt better. Then I demanded that Katte point out the benefits of the new policy.

"You see," she explained, "we have to do away with the idea that symphony programs are only for arty snobs. If we make things less formal, then the young people will come to the concerts

in droves. The reason they stay away is because they hate stuffed-shirtism.

"How do we know that for sure?" I asked.

"It once said so in the Free Press, and they know all about what young, people prefer. Besides, it can't be because of the ticket costs since they can always find a way to dig up a 20 dollar bill for a Pink Floyd rock bash."

"But if youngsters feel more at ease when the musicians don't wear tails, wouldn't their ease be increased if the conductor also got rid of his tails?"

"You don't understand anything, do you? If the maestro gave up his tails, the audience, both young and old, might lose interest in the music they so love. And de-tailing a conductor could seriously injure his ego, perhaps even his id, and thus sabotage the performance."

"O.K.—so we'll let the conductor keep his tails. But if the musicians are tail-less in the interest of musical togetherness, wouldn't it improve matters even more if they just wore business suits, or jeans, or loin cloths, or simply performed in the nude? And in behalf of democracy, whatever the musicians wear—or don't wear—could be emulated by the audience, if they so desire. That would be total freedom in the spirit of the Bicentennial. There can be only one exception. No matter what—the conductor must maintain his tails in the cause of highest aesthetic motivation."

"Good thinking," Katte remarked, "and if those Philharmonic people are on the ball, that could well become the new order of the garmenture evolution."

I protested. "Musicians will never play in the nude."

"Really," retorted Katte, "How about those concerts at that hotshot Hollywood song writer's place—what's his name—where both the orchestra and the audience were nude?"

"Maybe so," I countered, "but I'm sure none of our symphony musicians were there. They're all artists." Katte smirked impishly as if she knew something I didn't, then slyly changed the subject. "Anyway, when the L.A. 'Phil' played for the prisoners at Chino. Mr. Mehta came on stage wearing a prisoner's workshirt and received a standing ovation. That's conclusive proof that garmenture and music appreciation are inseparable. *By the way, do you know if they have any concerts booked at nudist camps?*"

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 Sym-
phony, Houston Symphony, Kansas City Philharmonic, Nashville Symphony,
New Orleans Symphony, North Carolina Symphony, St. Louis Symphony.

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.

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

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

CENTRAL ORCHESTRAS

Bert Siegel, Cleveland Orchestra
2621 N. Moreland Blvd. Cleveland, O. 44120, Phone: (216) 752-0344
Chicago Lyric Opera, Chicago Symphony, Cincinnati Symphony, Cleve-
land 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