

# Senza Sordino

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## AN INDEX OF SYMPHONY AND OPERA MUSICIANS

A comprehensive historical listing of personnel in major US symphony and opera orchestras is being compiled by Norman Schweikert, second horn of the Chicago Symphony Orchestra. Complete listings of the personnel of some 35 to 40 major orchestras, including several organizations no longer in existence, will be combined to produce a bio-bibliographical index of symphony and opera musicians from 1842 to 1992, a span of 150 years beginning with the year the New York Philharmonic was founded. The individual compilations will be published in addition to the index.

The index will be in several volumes. One will contain brief histories of each orchestra, explain each organization's method of listing personnel, and conclude with an extensive bibliography and list of libraries and collections used in research. Other volumes will list players alphabetically by instrument using the standard roster format of strings, woodwinds, brass, percussion, keyboard instruments, librarians, and personnel managers.

Where known and applicable, information on players will include date and place of birth and death, the orchestras in which the musician played, years of service, positions held, pension information, solo or conducting appearances, and original compositions performed. The index will cite sources where additional information about the musician may be found, including books, dictionaries, magazines, newspapers, and brochures. Spelling discrepancies found in source materials will be noted. Name changes will be cross-indexed, as will instrument changes and doublings.

To complete this project, many sources must be examined. A complete set of personnel lists from each orchestra is essential, and each season's list must be checked for changes. Norman is gathering these lists as he travels with the Chicago Symphony Orchestra and on his own. He is also collecting union directories and magazines, periodicals such as the *International Musician*, *Symphony Magazine*, *Jacobs Band* and *Orchestra Monthly*, *Metronome*, and journals like *The Violinist* and *Woodwind World* which pertain to specific instrumental groups. He is building extensive files of biographical material, including photographs, on all instrumentalists and welcomes more information to supplement that which he has already gleaned from published sources. Readers having information or music periodicals and directories to sell or donate may contact Norman Schweikert in care of the Chicago Symphony Orchestra, 220 South Michigan Avenue, Chicago, IL 60604. Norman may also be asking some orchestra committees to verify his information about past orchestra members; he will appreciate whatever cooperation can be given.

The index will be completed sometime after 1992. Indi-

vidual orchestra listings will become available as they are completed. Norman is currently seeking a publisher.

To accommodate the large volume of accumulating material, Norman plans to build a special extension to his home to house his research archives. Students and scholars will be welcome to use this resource to prepare articles, books, and theses. Indeed, several have used his materials for this purpose already.

As if this project weren't enough to occupy anyone for a lifetime, Norman has also been gathering material during the past twenty years for a history of professional horn players in the United States from colonial times to the present. It was this project which led to the grander concept of the index.

## STRIKE FUND, ERF NEWS

Once again the AFM Strike Fund and the ICSOM Emergency Relief Fund have proven their solid value to members of orchestras needing financial aid during strikes and lockouts.

During 1983 the orchestras of Atlanta, Syracuse, and the New York City Opera received benefits totaling \$191,466.00, money that was of immeasurable help during the hardships of financial insecurity.

Two ICSOM orchestras, the Oakland Symphony and the Oregon Symphony, have joined the Strike Fund, bringing the total membership to 37 orchestras.

In the Oakland Symphony letter of application, ICSOM delegate David Burkhart strongly stated the orchestra's reasons for wanting to join. Of particular interest are his remarks that "no orchestra wants to go on strike or be locked out. Our orchestra members perceive the AFM Strike Fund as a kind of insurance policy against which we hope no claims are ever made." But, says Burkhart, "like any other orchestra, we need the strike fund to demonstrate to our management and board that, despite good relations flowing from the avoidance of a strike this season and the founding of a BUMM committee, we have the strength of our union behind us encouraging us to remain strong, united, and above all, committed to the future of our orchestra."

The Strike Fund trustees, meeting in New York on May 21, 1984, voted to change eligibility requirements to \$15,000 minimum annual salary per player. The previous minimum was \$10,000. The minimum number of players in qualifying orchestras remains at 60.

ICSOM's Emergency Relief Fund also offers financial aid to orchestral musicians to defray the costs of a work stoppage or to be used in the best interests of the orchestra. This season the ERF provided interest-free loans to the Atlanta Symphony, North Carolina Symphony, and Syracuse Symphony. ERF loans are repayable within a year of settlement.

## A PROBLEM WITH AUDITIONS

A member of the ICSOM committee on audition practices recently received a letter from a musician who had encountered a particularly thorny problem. The author's gripe seems legitimate, and we are printing edited portions of the letter for the consideration of audition committees. References to specific orchestras have been omitted.

Auditionees travel many miles and spend many thousands of dollars. It seems only fair that the orchestras for which they audition at least give them a fair chance to learn and play from correct orchestra parts and not from music which is inaccurate, confusing, and improperly edited.

I recently received two repertoire lists for auditions that requested that music be played out of orchestral excerpt books published by a specific company. These excerpt books contain many mistakes.

There were not so many excerpts or mistakes in one repertoire list that the orchestra couldn't have sent out a list of corrections, but they did not.

The list from the second orchestra was another case altogether. All seven of the requested pieces had mistakes, some in large number. All of the pieces could have been obtained from music stores across the country, so why did this orchestra put its auditionees through the torture of wondering whether or not to correct the excerpt book parts? Would the committee be following corrected parts? Should the auditionee question the stage proctor about each mistake? What is one to do?

I didn't take that audition because I felt I would create unnecessary tensions between me and the audition committee by asking so many questions that the audition would go on forever. If I had gone to the audition with my list of mistakes, I would have run the risk of insulting those on the committee who didn't know about the volume of mistakes or those who possibly didn't care about the problem in the first place. How do you walk into a situation where you are the one being judged, yet you are going to show hard evidence that the judges are

totally unfamiliar with the music they are hearing? If you were one of those judges, how would you feel?

The following list of mistakes in the repertoire list requested by the second orchestra is a product of many hours of labor. I want to make the point that orchestras should feel some obligation to their auditionees.

The author filled 2 single-spaced typewritten pages documenting nearly 100 mistakes in the 7 excerpts. The most frequent errors are missing dynamics and accents, missing or incorrect articulation markings, wrong notes and rhythms, and skips in sequence.

In addition to facing the conflicts cited in this letter, musicians who study from corrupt editions or excerpt books laden with mistakes learn to play orchestra parts incorrectly. These are good reasons for selecting announced audition repertoire with care, for specifying accurate editions or providing photocopies, and for marking music used at auditions exactly as it is to be played.

## MUSIC FOR YOUNG AUDIENCES

Works from the symphonic repertoire recommended by the members of the Utah Symphony as being especially suitable for school concerts have been compiled by principal flutist Erich Graf. Twenty-three lists of works from the symphonic repertoire are organized into five main thematic classifications.

Compositions listed under "Musical Imagery" are built around themes of humor, battles, water portraits, storms, birds, seasons, and others. "The Anatomy of a Symphony Orchestra" features works that showcase different instruments and sections of the orchestra. Orchestra music from opera, ballet, and film are organized under "The Roles of an Orchestra." Overture and theme-and-variation examples come under "The Anatomy of a Composition." "Nationalism in Music" is a list of music characteristic of different countries.

The Utah musicians seem to have thought of just about every piece that might be classified in ways that could help listeners young and old approach orchestra music. Interested readers should write to Lisa Allyn, 452 North 300 West, Salt Lake City, UT 84103.

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Each index below provides a complete listing of articles published in Senza Sordino for the volume indicated. In most cases the actual headline is used; where the actual headline is not particularly informative, a more explanatory heading has been substituted or a bracketed explanation added. Some items of minimal length or import have been omitted. Listings are in order of appearance in the newsletter.

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